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MUSICIANS in their capacities as teachers and performers are often subjected to certain influences which run counter to their earnest convictions. How far they may yield to such influence is sometimes a delicate matter, especially when they involve material advantage or popular success. Every teacher, for instance, knows what it is to have pupils who fret under serions instruction, who seek show and reject substance. Tact will go far in smoothing down such adverse conditions, but when this restlessness on the part of the pupil is countenanced by relatives and friends under the expressed or tacit threat of withdrawal of patronage, it is necessary to draw the line between self-respect and subservience. The temptation to yield to superficiality is strong, but it is better to lose a pupil or two than to go against well-governed principles of instruction. For one parent who would remove a child for such a reason a dozen will feel their confidence justified and strengthened, so that a temporary loss will be more than made up in the

. . . All we musicians and music students would do well did we more frequently and more deeply meditate upon the mystic symbolism of our beloved art. Tennyson, the most perfect artist-poet that the English language can boast, gives us a hint when he says, in his clear-sighted prophetic mood, that if we could know what is the innermost nature of the little flower in the crannied wall we should be able to comprehend what God and man are.

And again we may find a most suggestive model in that exquisite French story of the imprisoned atheist, who, during his tedious hours of monotonous captivity, found interest and an ever-growing solace in the germination and development of a little fragile lower, which came up from a handful of earth that was lodged by the agency of the winds in a little hollow of the ledge of the window of bis cell. As he watched, and loved the marvel of mysterious veg-

and bedewed his happy childhood.

Now, if a frail creation of the vegetable world, such avoid eccentricity. as a tiny flower, could so work upon the profoundest depths of a great, though unhappy, mind, how much more should we who are in constant daily contact with and saddening in its auggestiveness. It was to the so marvelons a product of the mind of man as is effect that a recent compilation of Italian nousical music, how much more should we be filled with the statistics reveals the fact that there are on record sense of the awe and beauty of the universal

the musician is a strange and eternal quality.

The wonderful and vast mechanism and perfect design of the universe moved an English poet to ex- ctables and fruits grow, upon which man and other claim: "The undevout astronomer is mad!" and we animate creatures sustain life! One of the deepest may change it to say the materialistic musician is a mysteries in the physical world is the abundance with contradiction.

No good musician has any right to a hohhy, or, to speak more precisely, he has no right to ride his end of great importance. hobbies too conspicuously in the presence of others. By the metaphor of a hohby, or hobby horse, we intend to convey, usually, that excessive devotion to some curiosity or detail of knowledge wherehy a man a specialty. You might as well think of having a good, hard, perfect apple without a core as a good and healthy talent without one central and inspiring idea of life and being. You may be a pianist; then try hended line: to be a proficient one; but do not exploit octaves, or scales, or transcendental trills, or double notes, or any other element of the art ad nauseam. Yet it is quite should shine more luminously in some specialty, as, for example, Rnhinstein in tone and passion, von Billow in precision and intellect, Paderewski in ro- sluggish and inert! mantic feeling, de Pachmann in delicate filigree and sentimental whispering, Joseffy in limpidity, Sherwood in vigor, Carreño in dash, Bloomfield-Zeisler in electric thrill, and d'Albert in all things, except voluptuous beauty of tone; yet in no one of these great artists, who are chosen at random, was there, strictly speaking, a hobby, for they each and all did all, or nearly all, kinds of piano music, and were great, though not, indeed, equally great in all elements of from these migray ones. The spent at the must be an academically educated man, just as a poet keyboard by such men as Linst, Tausig, Joseffy, von must be an aconsensus equation of the science, philosophy, politics of his time. Bulow, at certain crucial moments when these great

etable life perfecting itself, there grew up in his stony and nation as did our American Lowell and the great heart and barren soul the idea of God, and again the Englishman Tennyson, so you, dear musician, even trust in Him, and the love of Him which had warmed though your life work be the illuminating of one little fourth-rate city, must take yourself scriously and

ONE little item in a recent ETUDE was startling 2500 componers who have created and produced operan A few particles of carbon, of water, and of other in public to the number of 14.000, but of this vast chemical units gathered in a certain order make army of works, a mere meagre 80 survive and hold the the wonderful little plant, but out of the vague attention of the world. About one half of one per universe of tones the composer's imagination collates cent., just think of it! is it not saddening, such a and groups in beauteous order the simple materials, vast deposit of human labor, hope, anxiety, ambitton; and we have the piece of music. It is simply the most all laid to rest in the "dreamless come of Lethe"? Yet, incredible thing among all the incredibles that a mind what of it? Was this all for naught? No, no, Indeed. capable of doing such things, and a mind capable of Every noble effort does some good somewhere. If the perceiving and enjoying them, should be a mere piece trees of the forest should say: "Why should we of cunningly contrived matter. As in the little flower trouble ourselves to bring forth leaves when the frost is that unknown thing called life, so in the soul of comes along and bites and kills and shrivels and crumbles them into a puff of dust?" Where, then, would be the rich leaf loam out of which the vegwhich Nature brings forth things obviously designed for one purpose, yet frustrated and east away, but found, npon deeper research, to be subserving another

Let not your heart be over-dejected, componer or pisnist, when you put apon paper your highest moods, or use np your best nerve-fiber in causing the creations of other minds to sound again in the air. No becomes eccentric among his fellows. The good musi-thing of beauty is valueless, and we have the famous cian should not have a hobby-horse, but he must have text of our great poet Keats to justify us in believing that the joy of the heantiful is immortal, being a part of the immortal soul. He opens his long poem "Endymion" with that oft quoted and little compre-

"A thing of beauty is a joy forever." To utter one's best self among one's fellows cannot be of no worth. Do thy best, and never let the cold within the bounds of sound, healthy srt, that you rain of pessimism, which comes from lowering rlouds tances, ever drench you to the core and make you

"Do Honor and Fame from no condition rise ! Act well thy part, there all the honor lies."

BEGINNERS in music, like other tyros, are often puzzled and bewildered by the thousands of incompatible notions which fly into their minds, so that they form very erroneous and utterly preposterous am bitions. One of the most common, most ludierous, though not, indeed, equality great in an element of the control of the art. That you are a star of the testion described in a more more more and a the state. Of services young girls does not put you under a different law of gravitation and intelligent, but slender, young gentlemen - readdoes not put you unser a quastum as a good Greek scholar ing of the phenomenal amounts of time sport at the You cannot endure such labors, and, if you could, the of common experience to all teachers and students of result would not be to make you a pianist who might be roted as one in a million. But what of it, pray? There is room for you, there is happiness for you, there is work for you. D'Albert does not average two and most carefully value trifles, or what might seem hours a day, and, in fact, he actually disapproves of to be trifles. such amounts of drindging as are customarily reported of the great virtuosi, but, of course, he is a miraculous exception. The man, though only 36 years old, has made himself independently rich by that usual drug in the market, a piano-recitaf, and this in less than fifteen seasons. Be content to be a star of the sixth magnitude, or even to glimmer in the milky way, and be happy knowing that you are akin to the great ones.

This indestructible fact, the piano, was invented in the days of J. S. Bach, but he never cared much for the instrument, preferring the harpsichord, and particularly the clavichord. However, his son, C. P. E. Bach was a true pianist, the first great one in the world. He also has the honor of having so modified the form of the suite that Haydn, with little change, created the renowned and world-wide sonata form. C. P. E. Bach proved himself a genuine planist in that one of his maxims was: "Sing as much as possible upon the piano." Everybody also remembers that Chopin often said: "Go and hear Malihran sing, then you will know how to play the piano." Again, Thalberg composed some superb pieces called the "Art of Singing upon the Piano," and yet there are would-be exquisites who declare that the piano cannot touch

This is an absurdity, yet it has reason, and the reasons are, first, they-that is, such people of shallow musical sensibility-crave everywhere and always the direct emotionality of the voice and the bowed iastrnments. Second, they have not sufficient delicacy of ear,-that is, heari g faculty, quickness of intellect, and responsiveness of heart-to follow and perceive the thousands of nuances and interwoven felicities of onr noble piano literature. And, third, the power to elicit fully and richly the lyric heart of the instrument is lamentably lacking in many otherwise pro-

Go, then, piano-student, and learn to sing; otherwise to you Chopin, Mozart, Beethoven, Schumann, Mendelssohn, Field, Thalberg-yes, nine-tenths of all the good music made for the instrument-will be ntterly beyond you, though you may be able to turn a pianola hreathless with the gyrations of your digits. All music is organic. That is to say, music is music, not singing, fiddling, organ-playing, piano pounding, trumpet-hlowing, flute-tooting, hut the utterance of the human spirit in living, moving symbols of sound.

It is, to be sure, quite impossible to give a course of instruction as to this matter in a paragraph, or, indeed, hy any written words, but these hints will be of some suggestive value, perhaps. When trying to sing on the piano, get a clear idea of the exact, relative value of the various voices, then hring out the predominant cantilena with two or three times as much energy as the other parts, giving them again a decided difference of weight, always giving to the mutual tones which are repeated to keep the rhythm going the least power of all. Next take care to let the fyric. or singing, phrase rise to a climax and fall away again to a point of lapse or rest, just as an artistic singer always does. Just imagine how absurd it would sound if a tenor should shout out all the tones in the last four measures of the "Salve Dimora" at the top of his voice. Now, lastly, draw npon the enphonizing powers of the right-foot, or damper, pedal constantly, that the sound may be liquid, and well connected at

Ir music study can properly be considered a means for education it should also possess the quality of contributing to the development of character, for mere acquisition without the power to use is of little value; and if this latter claim be well founded, then music should help to teach the value of trifles, for the little

men had a huge task on hand—resolve to do the same. things make up the total. That it does so is a matter music, and the best proof of the fact lies in this statement that no one has ever succeeded in music, or in any other line of work, who did not systematically

It is as much an ohligation upon teachers so to conduct their instruction that pupils shall gain this element of character, to care for the little things, as it is for them to be able to play a number of pieces for admiring friends. Quantity may possibly be secured by a student who is neglectful of the details which seem trifles, hut quality never, except hy unremitting devotion to the little things. Teachers should never neglect an opportunity to impress upon their pupils that the main end of study is not knowledge, but the effect, upon their own characters, of the pursuit of that knowledge, of the work spent in gaining it, npon their own development. Everyone must develop. If music study be our principal work, then our growth must come as a result of that work, and instruction must be so arranged as to cause growth.



W. L. E .- 1. Karganof, whose baptismal name was in 1890. Studied in Germany under Reinecke, and

also was with Brassin.

2. Giovanni Sgambati (pronounced Sgahm-bah'-tee, principal accent on second syllable) is an Italian musi-cian, still living. He was born in f843; studied with szt, when the latter was in Rome; and made concert tours in Europe. He is a teacher in the Academy

H. E. E.—l. By the natural minor form of the minor scale is meant a series of notes hegiming on the sixth degree of a major scale and proceeding diatonically to the octave above. For example: A is the sixth degree of the scale of C-major. The natural minor scale would comprise the notes A-B-C-D-E-F-G-A. The harman monic form raises the seventh; the melodic form the sixth and seventh ascending, but in a descending progression there is no chromatic change.

2. The fourth of the scale is called the snbdominant; the sixth, the submediant; the seventh is the leading-

3. The arpeggio sign is a perpendicular, waved line, placed just before a chord that is to be played in the

H. P .- l. In a composition in which there is a consistent carrying out of voice-parts, it sometimes does the same note. In such cases use the hand that is most convenient, being careful, however, to keep the leading of the two voices clear.

In case you should have a chord in the left hand, to be arpeggiated, and leading np to a single melody-note in the right hand, start with the bass and finish with the melody-note. The latter comes directly with

3. In the new work, "Contemporary American Comosers," by Rupert Hughes, you will find complete in-ormation on the subject.

4. In playing hymn-tunes on the organ, it is not

customary to repeat reiterated bass-notes unless it be desired to mark the rhythm well. Sometimes a choir desired to mark the rhythm well. Sometimes a choir or congregation drags: in such a case play the full chord, semi-staccato to mark the rhythm, increasing the tempo until you have the desired rate. You can also get a congregation together again if they are not singing in good ensemble.

M. F.—I. Muzio Clementi is pronounced as if spelled Most'seoh, accent first syllable; Clement'se, accent on second syllable, first and second yowels short. Maestro Clementi is not another composer, the word being the Italian for Master, a term frequently applied

The "musical duel"—so-called—between Mozart and Clementi was merely a centest as to which was the better player. Each h d certain points of excellence, Clementi being the superior in the hrilliancy and

rapidity and finish of runs, but Mozart in expression and true musical quality.

F. E. M. V. G .- 1. The natural minor scale is used E. E. Al. V. G.—I. The natural limitor scale is used composers, although modern writers do not put hole compositions in this form. Prior to the time of Bach and Handel using it. You will find a hymn-tune which is composed in this mode in most hymn-b kev is E-minor; the next to the last chord is B-D-F-sharp, instead of B-D-sharp-F-sharp, as the harmonic minor scale would demand. Composers use this form to give an archaic or antique character to composi-

tions.
2. It is true that the rules for part-progressions, as usually given in works on harmony, forbid the use of augmented intervals. But it is also true that every well-qualified teacher will tell pupils that the rules, as formulated, apply to the great majority of cases, are not absolute, hut merely principles deduced from the practice of the best composers. But since the the practice of the Dest composers. But since the rules provide safe guidance for most cases studeats should obey them rigidly at first. The augmented intervals occur, melodically, principally in composi-tions which are in the harmonic minor scale. Mea-delssohn was very fond of it. Music which is in the so-called Hungarian scale—example, C, D, E-flat, F-sharp, G, A-flat, B-natural, C—also uses augmented in tervals in the melodic progressions.

Sister M. G:—1. The harmonics of a toae, also called overtones, are higher sounds which vibrate in sympathy with a fundamental note. The full series is the note atruck, its octave higher, the perfect fifth above that, the second octave, major third, perfect fifth, minor seventh above that, the third octave, major second, major third, augmented fourth, perfect fifth, major sixth, minor and major sevenths, and fourth octave. Illustration: Strike C, second leger-line helow bass-staff; the harmonies that sound with it are C, G, C, E, G, B-flat, C, D, E, F-sharp, G, A, B-flat, B-natural and C. To explain the reasons would take too much space for these columns. Consult a work or

2. The cadence is a distinguishing mark of a phrase, every one, as a rule, ending with a cadence more or less clearly defined.

2 In analysis difficulty is experienced in reducing the various periods and phrases to the exact sym-metry of measurement by 2, 4, 8, and 16 measures. Sometimes a composer will begin a new phrase just as one is closing—generally in another voice; this makes the second one seven measures in length in stead of eight; again a deceptive or interrupted cadence is introduced, and an extension of several measures. ures introduced; sometimes syncopations so change ures introduced; sometimes syncipations so claimer the rhythm as to introduce a new uait of measurement,—Beethoven did this; in passages which consist of thematic development of a subject phrases are often irregular, and cannot be reduced to a system of four and eight measures.

Sister S. A .- l. The principal intervals of the scale

Sister S. A.—I. The principal intervals of the sale besides the octave are the third, fifth, and sixth. 2. The first few notes, beginning with the lowest A of the piano, is marked AAA, and sometimes called triple octave; the lowest C is marked CC, called some times double octave, and sub-octave; all notes be-tween it and C, second leger-line helow bass-staff, are written same way; that is, DD, EE, etc.; the next octave begins at C, helow hass-staff, marked C, and called great octave; next octave is the small octave, written c; next begins at middle C and is written or c; and called one-lined c or one-accented c; next octave is marked of or c.

octave is marked c'' or c' and so on.
3. The tempered scale is one which divides the octave into twelve equal parts. The resulting tones are not in perfect time, hnt can be nsed in various keys, and, as a result, all the keys, whether having or many sharps or flats, are equally good deviations from true pitch of some of the intervals are roughly the perfect fifth,  $V_{tot}$  of a semitone flat; the perfect fourth, the same amount sharp; the major third  $V_{tot}$  of the same amount sharp; the major third  $V_{tot}$  of the same amount sharp; the pericet tourth, the same amount sharp; the major third, \(^1\), of a semitone sharp; the minor sixth, cor-respondingly flat; the minor third, \(^1\), of a semitone flat; the major sixth, correspondingly sharp. 4. Mnsic is divided into rhythmics, melodies, and

dynamics.

W. L. S .- The word "stop" as applied to a series of pipes or the mechanism that opens them to the pas pipes or the mechanism that opens them to the sage of yind does present a contradiction as go of yind does present a contradiction. In the middle of the filteenth could be sufficiently as the middle of the filteenth could be sufficiently as the sufficient that the sufficient showing the sufficient sharing contradictions are sufficiently as the sufficient that the sufficient sharing forty or fifty ranks. When means devised by which the player could stop create that the sufficient alone, a new era dawned in organ-building. The term "stop" then recalls the fact that slides were first used rather to silence ranks of pipes than to hring them on

## THE ETUDE



MEYERBEER's piano has been presented to the Royal Museum at Berlin.

A WARSAW amateur has offered a prize of \$750 for a symphony and \$375 for a piago concerto. A SAN FRANCISCO tenor appends to his professional

eard "No 'thank you' engagements desired." SIR ARTHUR SULLIVAN has become a wealthy man

from the royalties of his operas and songs. MADAME MATHILDE MARCHESI has written a series of "Ten Singing Lessons" for Harper's Bazar.

ABOUT 15,000 additions are made yearly to the Musical Department of the Library of Congress. Up to the present the name of an American musi-

cian has not been accepted for the Hall of Fame. KARL KLINDWORTH has completed a simplified edition of his piano-scores of the "Nibelungen Ring"

THE new huildings for the Royal fligh Schools for the Fine Arts and Music in Berlin are nearly completed.

THE famous young 'cello virtuoso, Jean Gerardy, will make a concert tour of the United States this

KARL KLINDWORTH the noted conductor pianist and pedagogue, celebrated his 70th hirthday, Septem-

THE first concert of the Cincinnati Symphony Orchestra, Frank Van der Stucken, conductor, will take place November 30th

SIMS REEVES, the celebrated English tenor, recently celebrated his 82d hirthday. He receives a governmeat pension of \$500 a year.

THE incidental music to the dramatic version of "Ben Hur" was written by Edgar Stillman Kellev, the well-known American composer.

concerts which bear his name, will make a five weeks' tour in this country during the present season. THE late George Gemünder, violin-maker, said that

he nsed old wood carefully selected from old houses and other huildings, thus securing a perfect seasoning. THE house of Brahms at Gmünden, Salzkammergut, has been opened as a Brahms Museum. The doors and

windows are from the house in which Brahms lived at HEINRICH VON HERZOGENBERG, pianist and com-Poser, died at Wiesbaden, Germany, last month. He was president of the Meisterschule for Composition in

A series of organ recitals by prominent organists of the various American cities has been arranged for tra. The collection is one of the most valuable in the in connection with the Pan-American Exposition at world. Buffalo, N. Y., next year.

ONE seat for the concerts of the Boston Symphony Orchestra, in Symphony Hall Boston, was sold at \$560 premium. This amount, added to \$12, the regular price, makes \$572 for 24 concerts.

THE munipical authorities of Berlin have decided to contribute \$3000 toward the \$20,000 required for the erection of the triple monument to Haydn, Mozart, and Beethoven in the Thiergarten.

It measured f2 feet 10 inches in length, 23 inches in from the tempered scale. circumference, and weighs 200 pounds. It will furaish keys for a number of pianos.

Tork composer, has written an opera based on the story of "Romeo and Juliet" It received a private hearing recently in New York City.

THE fourth volume of von Bülow's letters and writings, edited by his widow, has just been issued. It comprises correspondence between the years 1867-72, and includes letters to Richard Wagner.

A RUSSIAN general has ordered singing as an auxiliary in warfare. Each battalion is to have a vocal division with the special war-song to be aung in battle supported hy a few military instrumentalista and

Mr. EDWARD LLOYD, the leading oratorio and concert tenor of England, has arranged for a tour around the world, after which he expects to retire into private life. He may be heard in the United States this

THE season of the Chicago Orchestra will consist of 44 concerts. Theodore Thomas has arranged a Beethoven cycle of four programs, containing his greatest nstrumental works, and including the "Ninth Sym-

ONE result of the performances of opera in English has been that the public has begun to insist upon clear enuncistion. A properly-trained singer is able to comply with this demand if he is not too lazy or

A RARE three manual harpsichord is to be added to the Croshy Brown Collection of musical instruments in the Metropolitaa Museum, New York City. The number of instruments included in the collection now amounts to 9400

Boston papers are asking for a third weekly series of concerts by the Symphony Orchestra, because the premiums paid for scats have raised the actual price so much that such a series might be given at a lower rate is their plea.

THE Maine Music Festival held at Bangor and Portland, was financially a success, a surplus sufficient to chair only three degrees of Mus. Bac. and nine diploguarantee a festival in 1901 being in the hands of the mas of associate were granted. Last year no students officers. The total attendance at the five Bangor con- attended the lectures corfs was over 19 000

VERDI celebrated his 87th hirthday, October 10th. at his home near Genoa. Congratulations from all over the world have been sent to him. His strongest interest is his Home for Musicians in Milan, a charity EDOUARD COLONNE, conductor of the popular Paris to which he has dedicated his fortune.

EDWARD STRAUSS, leader of the celebrated Strauss Orchestra, which is to tour in the United States this exactly; repetitions and improvizations. A French season, is the son of Johann Strauss, founder of the critic says the little fellow's compositions are count orchestra. He received an academic education and graduated in philosophy, but turned to music.

THE Society of Berlin Musicians has fixed a tariff for theaters that have not a permanent orchestra. Players must receive for a week-day performance, 96 cents; for Sundays and holidays, \$1.44; for a matinee, 72 ceats. And yet orchestral players are numer-

MR. FREDERICK STEARNS, of Detroit, has added to the Stearns collection of musical instruments in the University of Michigan 160 Chinese musical instruments, besides the outfit of a complete Chinese orches-

A NEW metal called nickel aluminum-a mixture of copper, aluminum, and nickel-has been devised to be nsed in place of bronze for making bells. The weight of the new metal is 1.nt one-third that of bronze, and the tone-quality is said to be less piercing, while the ost is much less.

Dr. Hageman, of Cincinnati, O., who has been experimenting for years in the direction of a true scale for the piano, announces that he has found the true chromatic scale, and that just intonation is possible, A TUSK of solid ivory has heen found in Alaska. with results as practical as are obtained at present

HANS WINDERSTEIN, director of the Philharmonic Orchestra of Leipzig, which will play in the United States this season, was a pupil of Schradieck in violin, organized the orchestra he brings with him, in 1896. He is also director of the Singakademie in Leipzig. the price of \$64.00.

SYMPHONY HALL, the new home of the Boston Symphony Orchestra, has a scating capacity of 2569, which is 367 more than the old Music Hall. The sounding board was built according to the plans of Mrs. W. F Apthorp, wife of the well-known critic, and is made of plate glass, backed by heavy planking and covered with felting.

THE Bureau of Statistics of Labor, of Massachusetts, gives the following figures for 1889, in regard to musical industries in the State. The value of musical merchandise, \$6,028,345; wages paid in musical industries, \$1,802,373; average net carniags of the workmen, \$578.98. This does not include the sheet-music trade and retail establishments

THE organ in Symphony Hall, Boston, the new home of the Symphony Orchestra, has a movable console, or keyboard. It looks a little like an upright piano, and by its use the organist may sit at any place on the platform as may be demanded, since the console a connected electrically with the organ itself by a flexible cable containing 372 wires.

THE tuning-pin of a piano is not really a pin, but a screw, with a thread invisible to the naked eye. The "pin" is driven into the wrest plank, which consists of four or five layers of the hardest rock maple, with the grains crossing one another at right angles. This gives the strong "bite" on the thread of the screw, necessary to stand the pull of the string when up to pitch, which is equal to the tension of 450 pounds.

THE post of Professor of Music in the University of Melbourne, Australia, salary, \$5000 a year, is vacant. The professor must lecture in English, but the question of nationality has no bearing on the availability of a candidate. The chair is held for a period of five years. The former professor could not have had much work to do. Since the foundation of the

THE latest infant musical prodigy is Pepito Ariola. a Spanish boy, three years and four months old. He was only two and a half years old when he began to play without any instruction. His repertoire is in three parts: His own compositions which he knows by heart and plays without variation. impressions of sire which he has heard, which he reproduces more or less to the works of most contemporaries who have made music a life-long study.

SOUND-PROOF rooms are in demand for music atudios and conservatories. A scientific paper makes the following auggestions: The floor should be lifted up and filled with silicated cotton, and on top of each joist a strip of hair-felt should be laid before the floor is put down again. The wall should be studded with vertical studs, either lathed or covered with wire netting, and the space between the lathing and the original plaster filled with silicated cotton before replastering. The ceili g should be treated in the same way. A fire-place should be filled with shavings or cut paper. Heavy glass partitions are also said to be

To THE antograph-fiend, the collection of letters left by Director Jauner, of Vienna, lately deceased, proved exceedingly interesting. The most important ones brought the following prices: A letter from Berlioz, \$2.40; Brahms, \$2.80; Leo Delites, \$0.80; Gounod, \$2.00; Jenny Lind, \$2.90; Liszt, \$12.00; Marschner. \$1.00; Meyerbeer, \$4.80; Saint-Saens. \$1.20; Clara Schumann, \$0.80; Johann Strauss, \$1.60. The letters from Richard Wagner to Jauner were knocked down at much higher prices. A letter to Jauner concerning the engagement of Scaria at the Bayreuth perfor mances brought the sum of \$52.40. Another letter of Wagner's to Jauner realized \$28.00; and a third, dated October 25, 1878, concerning a performance of "Sieg fried" at the Vienna Opera House, brought \$23.20. Finally a letter dated September 5, 1879, was sold for

#### THE ETUDE

THOUGHTS SUGGESTIONS ADVICE Practical Points by Practical Teachers can be decided by raising all the fingers (keeping them

> THE UNA CORDA PEDAL. J. S. VAN CLEVE.

THERE is nothing more lamentable in musical art than the way in which the average pianist, yes, and the pianist very much more than the average also, neglects the una corda pedal in their interpretations of master-works. Yes, there is one thing as lamentable or worse; that is the way in which the average underpaid country organist trots around in a little paddock of a half-dozen combinations, and leaves half the secrets of the grandest of instruments silent forever. Many of the organ's lovely voices are never guessed by the congregation. But in the case of the pianist it is equally bad. How many pupils are

ever told anything about the so-called "soft pedal"?

iiow many players themselves make any use of its

The present writer once knew a lady pianist who added at least twenty-five per cent, to her reputation by her abundant and adroit employment of the una enria pedal. Twenty years ago the master of pianoscintiliance, Raphael Joseffy, revealed to us the marvels of pianoforte moonlight, and these sparkles and vanishing gleams are of unspeakable beauty. But enough of carping and generalizing. Take a hint or two as to what to do with this tricky elf, una corda.

First, scratch out of your mind the notion that it is a soft pedal. That name is a mischievous misnomer. Often the tone must be made fortissimo with the una cords, as witness the wonderful passage introducing the inversion of the fugue in the opus 110, of Beethoven. All intensity on the keyboard is related to attack and its modes of intensity, and to nothing else.

Second, never use the una corda except upon distinetly segregated phrases or integral parts of phrases, that it may do what it is meant to do, viz : suggest the lovely contrasts of the orchestral dialogue, when reeds reply to strings, or French horns to clarinets.

Third, do not confine your use of the una corda to the tinkles and splashes and ripples of the upper two octaves, but use it everywhere, high and low, and if yon have a fine ear, and sensitized heart, you will find the solemn glooms and ghostly whispers of the orchestra in the depths of pianissimo basses made spiritual and aerial by the neglected, but beloved, "soft pedal," whose honest baptismal name is Ariel Una Corda.

#### POSITION. PERLEE V. JERVIS

A good hand position is such an important factor in piano-playing that the most careful attention should be given to it in the very first lesson, and the teacher's vigilance should not be relaxed until a perfect position becomes a habit with the pupil.

Hands differ in conformation; consequently what is a good position for one pupil it not so good for another. In the normal position the first, or metacarpal, joints should be slightly elevated above the second joints, and the back of the hand should slope from the first joints downward to the wrist, which latter should be quite a little lower than the metacarpal joints. This elevation of the first jointa varies with different pupils: hands that bave little or no backaction of the fingers require very much more elevation of the first joints than those hands which are very to-morrow you will perhaps not be in any better mood supple and capable of plenty of back action. The and it will be put off to other morrows, and meanfingers should be well rounded and their third, or tip, while the bad labit is growing stronger. In time the joints should be vertical with the table or keys. The fifth finger side of the hand should be elevated so that that was too weak to correct it when it would have astrons results. An improperly relaxed condition is the hand tips toward the thumb, the amount of elevathe hand the toward the terfourth and fifth fingers can tip the hand more than day, those with abort ones, and where, as is sometimes the There are many persons with the best of intentions, metallic tone, and unpleasing stiffness of style, to

hand instead of the thumb.

The object of elevating the first joints is to secure the best possible lift of the fingers; just what elevation of these joints any particular band should take curved) except the thumh; the tips of the fingers thus raised should be at least an inch and a half above the table. When the fingers bave been raised to this height, drop them to the table, but he careful in doing so that the body of the hand does not drop with them. The elevation of the first joints that results will be the proper one for the band under consideration. This hand shaping can be done much more quickly and thoroughly at a table and should be practiced there

#### ON FINGERING.

every day until a good position is easily taken and

CARL W. GRIMM

"CORRECT" fingering is the horror of a careless player, but an object of most careful consideration for he careful, and consequently good, player. The art of fingering is based upon logical principles. At prescan recall but one book on fingering in the English language, viz.: Aloys Bidez, "The Art of Finger-Louis Köhler has written an exhaustive work ing. on the subject in German. Otherwise the rules of fingering are scattered in instruction hooks, and the pupil is supposed to acquire them by playing fivefuger exercises, scales, chords, and what else he gains by experience. Much more attention has been given io pedal playing, at least so far as books are con-

The pianist's hand is, after all, only a tool applied to the keyboard. As such it has a number of movements possible, and required, in playing. These movements can be arranged into but a few classes. When the fingers cover and play five successive white keys, the hand is said to be in normal position.

Reaching beyond the five-finger position causes extension of the hand, crowding the fingers within a lesser space produces contraction of the hand. Very important is the passing over and passing under of fin-Another movement is the change of fingers on the same key. These are the movements so far as they are called for by finger-marks. The finger is moved from the knnckle-joint, occasionally also from the finger-joint below it. The thumh moves up and down with a very slight rotary motion, which can be noticed on the thumb-nail. The hand has its up and playing tremolos.

requires years of study and is the aim of all hard. of contraction insisted upon by the "foreign professor working students.

#### NOW.

MADAME A. PUPIN.

Onl that more persons would realize the value of the Now, and recognize the fact that there is no time but the present. "To-morrow never comes" is literally true, for when it comes, it is the Now, and the opportunity that was lost yesterday is gone forever. Correct that little mistake now; play more perfectly now that passage which you have just done so superficially; you may intend to do it right to-morrow, but muscle or set of muscles. careless mistake becomes a fixed habit, and the will been easy will not be strong enough to break the fet-

ease these fingers are abnormally short, it may even who desire and really mean to do certain duties, but gether with a woeful lack of endurance.

be necessary to tip toward the fifth-finger side of the it is so much easier to think of doing them to morrow. than to set about it at once. One lady intended, for twenty years, to begin to practice regularly, but as she ever put off the beginning until to-morrow, she never hecame a pianist.

Time is a series of Nows, each of which has its glorious possibilities. The one who bastens to grasp the opportunities of the Now progresses onward and upward, while he who, with good intentions for the future, always postpones his action until to-morrow or next week, never accomplishes anything of note.

#### THE COMPOSER AS A REALITY THOMAS TAPPER.

TEACH the children to know the composer as a citizen of the living, busy world. Tell them what he used to do, where to he traveled, and how ne made his journeys. Have them know what books he loved: what were the scenes of his home-life; what sights were usual to him. Tell them about the city or town where he dwelt; its famous buildings, its history, its geographical situation. Is it far to other places that are noted? Who were living when the composer in question was going daily about his work? Tell all this interestingly. It forever removes the composer from the world of unreality. When we strive to approach bim, be begins to live, to be a man, to be explicable in the terms of life, not in the terms of specu-

Indeed, we learn that we cannot do much for the learner, do what we may. Let us seek ont ways and means until our invention is exhausted, and then, but little is done; for the ways and devices which we seek out to interest and encourage are but those footsteps taken toward the broader life where the child must say farewell and by its own strength, not hy ours, go forth to find its place, to he and to do hy it's own force, quickened, in early days, by the thoughts we devote to him.

#### RELAXATION.

PRESTON WARE OREM.

ONE bears a great deal nowadays of the principle of relaxation, frequently miscalled devitalization. It should be understood that this is distinctly not a new principle, although a systematic knowledge of it and down (wrist) movement in playing octaves, chords, its proper use were, until a comparatively few years and sometimes single tones, and then there is the ago, restricted to a few. There is a wonderful conrotary movement, bowever very slight, of the hand in trast between the enlightened methods of technical instruction pursued by the progressive and rightly To gain full command of these various movements equipped teacher and the fixed and constant rigidity of twenty or thirty years ago. The pity of it all is that these contracted conditions still obtain in many quarters, the seed sown many years ago still flourishing to the dismay and confusion of those confronted with the annual task of undoing the evils caused by improper muscular conditions.

No one system or method bas a monopoly of the principle of relaxation. It is common property. It must be borne in mind, though, that relaxation is but the means to an end, not the end itself. The ideal physical condition requisite for effective piano-playing or, for that matter, any muscular exercises, is the ability instantly to relax or to contract any particular

To the proper attainment of this end, absolute re laxation is the first necessity. Unfortunately, many teachers, having grasped the hnsk, hnt not the kernel, stop short at this point, and, usually, with disas bad as, if not worse than, a continually-contracted one. On the one hand, a blurred touch and uncertain style of execution is developed; on the other, a hard

#### THE ETUDE Studio Experiences.

A MUSICAL POST-OFFICE.

AIMEE M. WOOD.

A VOCAL teacher is the author of this device, but its advantages will recommend it to piano teachers as well. In embryo it was merely a pasteboard box, into shich questions, written on slips of paper and hrought to the studio by pupils, were placed, and these distributed, gave each pupil in turn a question to which a written answer was to be brought upon the following lesson day, and this, corrected, if necessary, hy the teacher, was given to the writer of the question.

In its present evolved state the "post-office" represents the ingenuity and originality of its designer. An empty thread case, procured at a dry-goods store, is its foundation. Each drawer, divided into three compartments, is laheled with as many names, and a class of 36 pupils is thus provided with "boxes," while the round of questions and answers is conducted as fol-

It is, we will say, the lesson bour of Miss Brown, who, according to established custom, proceeds to the post-office in its corner. Boxes still empty are open; those already containing questions to be answered, closed. Her query upon which she wishes enuightenment, she places, signed with her name, in an empty box, and closes the latter. Opening her own box she takes the question, signed and placed there hy a pupil who has preceded her, and to which she (Miss Brown) will provide the answer, depositing it at a subsequent lesson hour in the hox hearing the pupil's name.

Often answers are found to require the aid of dictionaries or biographies, constantly at band in the studio, as well as the teacher's supervision. Usually, however, the ceremony occupies hut a few moments, for the expending of which the fund of information on musical topics in general, circulated in this manner, amply compensates.

#### A DIFFICULT CASE. CLARA A. KORN.

That teachers rarely successfully instruct their own children is a fact too well established to require comment. In one instance, bowever, a certain woman music teacher determined to be an exception to the terest whatever in those who proved dull, and the rule. She bad but one child, a daughter, and she early decided that that child should learn to play the piano well, even if she did not aspire to greatness. In this particular case the mother was more than ordinarily me at the beginning, hut I bad made up my mind to handicapped by the circumstance that the child had no iastinctive love for music. It happened once, when it was useless for him to study music at all; but he fondling her, and said, "You love me, darling, do you the drudgery of an ancongenial discipline, instead of the little girl was four years of age, the mother was not!" whereupon the child quaintly replied, "Yes, mamma,-if you don't play piano."

The mother was naturally aomewhat staggered at this unexpected reply; but, attributing it to the little one's tender years, was not greatly disconcerted. later, when the child attended school and learned to of a mechanical turn of mind, and this valuable invensing, it was observed that her sense of tone and pitch was very crude; that she would sing tune after tune "It's some fun to practice now!" and I found my with the most drastic wrong notes and never notice efforts presently rewarded by some real progress the difference. The mother sang the songs and pointed out the errors, but the child invariably rebelled, say years, nervous and fragile, who had to be closely ing both sounded the same, and that she had sung

the music in her, with no success whatever for several the piano, and wept copiously at what she deemed have entertained me during the entire half-hour, but persecution. But the mother could not let the matter est. She was a well-known instructor, with more than a local reputation, and it seemed inconceivable and inconsistent that she should succeed with others even with unspeakably stupid people—and yet not during. At last, after several years of apparently till she rose from the time when she look her water questions. This till she rose from the xeept to answer questions. This till she rose from the xeept to answer questions. be able to achieve commendable results with her own at may, after several years of apparently till she rose from it, except one found was no indication of reserve, however, I soon found was no indication of reserve, however, I soon found was no indication of reserve, however, I soon found was no indication of unt, she is being rewarded for her endur-reserve, however, I soon some reserve, however, I soon some an unreceptive mind, and I sterward learned, too,

dispensable in the good teacher, stood her in good that she entertained her parents with a comprehensive stead, and the little one now not alone learns, but digest of the leason upon her return house,

Formerly, there had been a pitched hattle every day when the child was requested to practice. So little attention did she pay that she forgot her pieces from day to day, and nothing seemed to remedy this shortness of memory. By dint of much perseverance the mother taught her all the major scales. After years of observation, reflection, and experiment, she realized that the child required constant variety. The little one was restless and fond of play, with an inborn aversion to monotony or concentration of mind. So the mother discontinued giving her regular lessons, but devoted from five to fifteen minutes per day to giving her hints in music study. She explained the formation of the minor scales and asked the child to pick out the separate scales; this having been correctly done, she professed extravagant surprise at her aptness. By this artifice she induced her daughter to learn all the scales. Then she purchased several volumes of short, easy pieces, giving out one book at a time; she told her to ook over the pieces and to select one after another which appeared pleasing; this was done, whereupon the child was allowed to learn the selected pieces by herself, the mother sitting quietly in some inconspicuous place where she could observe without being seen. The child could not, of course learn them alone but she imagined she was doing so; for whenever she made a mistake the mother would unostentational walk to the piano and explain the error,-not like a correction, but as if she were simply stating an interesting point; and, sure enough, that child is now learning to enjoy playing, and her ear is as acutely sensitive to false tones as can possibly be desired.

#### "TYPES" OF TEMPERAMENT.

ALICE C. FRENCH.

ONE of my pupils, a boy of thirteen, possessed almost no taste for music, though showing marked aptitude in other ways, and was taking lessons only under protest. Though independent enough when out-of-doors at play, he was always awkward and distrait at the lesson

He had been under the instruction of a teacher who, though thoroughly capable, and displaying inexbaustible patience with promising pupils, took no inresult was that the boy had made little progress, hated practice, dreaded lessons, and regarded a music teacher as a mortal enemy. These conditions faced accomplish something if possible. You may say that was studying, and it was surely worth while to lighten having only sarcastic comments and a cold manner to

After helping him to feel at ease, I strove to awaken something of interest in the work. A great aid to this was the purchase of a metronome; the boy was tion worked wonders for him. He even remarked,

An entirely different pupil was a little girl of nine watched to guard against overpractice through her interest and enthusiasm for the study. This child The parent did everything conceivable to cultivate had an alarming tendency to giggle, and funny things She was very talkative, and I verily believe would for my constant efforts to lead her gently, but firmly. hack to the work in band.

A striking contrast in temperament was exemplified by a little Norwegian girl of the same age, and possessing nausnal talent, who scarcely ever spoke from the time when she took her seat before the piano

SOME INTERESTING PUPILS. EMILIE TRACY BROWN,

Among my child pupils are two who began study ing at the same time in Landon's "Foundation Ma terials," the boy eight years of age, the girl eleven They are brother and aister, and both eager to learn the girl seeming anxious to progress faster than herhrother. Thus spurred on, and determined not to beoutdone by a giri, the boy kept within one or two pages of his ambitious sister all the way in their work. They both used Landon's "Writing Book" in connection with the "Foundation Materials," and I have never known a child to progress faster in musical notation than did this girl. The work appeared easy for ber; work I am often obliged to explain again and again to pupils much older seemed hardly to trouble her active brain

After she had studied about five months I pronous giving her an examination upon the work she had done. She immediately replied: "Ob. that will be fine: Give me just as hard a one as you can!" ] prepared one more difficult than I had ever given to children eleven years of age, and she answered nearly every question out of 20 numbers, with from two to five questions under each head. She wrote out music in 1/4 1/4 1/4 1/4 and 1/4 time, accepting the notes also wrote all the major scales in C, G, A, E, B, and P-sharp, inserting the sharps in their correct places in the scales and marking the intervals for the balf steps; also gave names of letters where the different balf steps occurred in all the keys she had studied and, when she found she had not answered all cor rectly, was greatly disappointed. Both children played easy duets outside the issok within a few nonths, and simple melodies besides.

The boy surprised me one day by playing from memory one of the hardest little pieces he bad taken in his work in Landon's book, introducing the hand touch, with sharps and flats occurring in the chords It was a delight to hear him, for he seemed to fee in his playing at this early age what few ever express in difficult interpretations of mature years. I require these children to give an account of all the time spent at the piano, and I plan and write all their work down in a book kept for the purpose. Thus the work is laid out systematically and the number of minutes I desire them to practice on each study or piece is marked so that nothing may be slighted.

Another case is that of a boy eight years of age, who, after nine or ten lemons, committed to memory many of his 'ittle pieces, just by thoroughly practicing them; he takes pleasure in his legato and staccate work, and comes to the studio, in fact, with such in terest in all that he is accomplishing that he can hardly wait to remove his overcoat and begin the lesson. He often surprises me with his smooth legate touch and pure tone. He rises generally at six o'clock di ng the winter months and practices before break fast. He is, in truth, thoroughly musical, and the secret of his progress lies in his love of music and willingness to work.

#### FOLLOW THE PUPIL'S INCLINATION. A M KENNICOTT.

MANY teachers thwart all attempts at music making outside of the work they give. Instead, such efforts should often be encouraged in the pupil, as the bent of his mind may thus be learned, and unexpected ability will perhaps be developed, especially by the younger scholars. Two of my juveniles, after very few lessons, "picked out" "America." Having heard their efforts, I said: "You may learn this if you wish." Had I given them anything half so difficult as a direct lesson, there would have been deepair, but they worked away with enthusiasm, since in this in stance allowed to follow their own bent, with the result of learning to play the piece fairly well, besides making progress in connection of tones and reading of four-part music.

#### Violin Department.

Conducted by GEORGE LEHMANN

A NUMBER of short, useful, NEW MUSIC. and attractive pieces have been published by Schuberth & Co.

during the past season. The credit attaching to their publication obviously belongs to Mr. Charles F. Tretbar, of the firm of Steinway & Co. Mr. Tretbar's object in purchasing the copyrights of these compositions points more directly to artistic impulse than to pecuniary considerations-an impulse which, in these days of cold calculation, calls for unstinted eulogy and hearty support

Together with the appearance of the "Serenade" hy Novacek, which received mention in the September issue of THE ETUDE, Mr. Tretbar introduced a new "Mazurka" by Sam Franko. It is quite unnecessary to comment upon Mr. Franko's musical merits, for he has long been a well-known figure in the musical life

The mazurka in question is a vivncious hit of writing intended for violinista of fair technical equipment. It is intentionally reminiscent of Wieniawski, both in design and general treatment. Aside from its musical worth, it has this quality to recommend it, viz.: it is at all times natural and playable, its technical design being easily recognized as that of the violinist-

We are also in receipt of a "Lullahy" by Mr. Franko, a pleasing, melodious little composition of French tlayor which will prove especially welcome to amateurs; and the following pieces which Mr. Franko has transcribed with more than ordinary eleverness:

"A la Russe," by Moritz Moszkowski. "Kammenoi-Ostrow," by Rubinstein, "Canzonetta," by Victor Hollaender.

All students will find these transcriptions useful and well worth knowing.

ADMIRERS of Wieniawski AN UNPUBLISHED (their name is legion) will ANECDOTE. be interested in the following, authentic anecdote.

Even many years after Wieniauski had achieved distinction Massart, his teacher, seemed unable to appreriate that his beloved Henri had passed through childhood's years and was at last a full-fledged man as well as a celebrated artist. Often be touchingly revealed the fact that, to bim at least, the great Polish master was still "his boy," however changed might be the conditions of Wieniawski's life.

On the occasion of a visit to his old-time master. Wieniawski found Mussart in a contemplative mood holding in his right hand a cane upon which his fingers were actively engaged in imaginary technical exercises. With a roguish smile Wieniawski asked. "Are you practicing Lilis, dear master?"

"Ah, my boy," was the serious reply, "you should not jest on such a serious matter. Trills can be studied with profit even on an ordinary stringless

in his eye, "if that is the case, do you not think it VIOLIN. would be a good idea to transfer your cane from the right to the left hand?"

A LESSON IN PHRASING AND FINGERING.

way for practical illustration. At that time I had not no room for doubt is left in the reader's mind as to her tween Joachim's love of chamber music and bis "rees". vet decided upon a method which promised to be both fitness to write on such a subject.

interesting and instructive to my readers. The very simple plan which I finally decided to adopt, however, will surely prove helpful to all students who bave given the subject little or no thought, or whose ideas of phrasing and fingering are either hazy or immature. The accompanying melody seems well adapted for

my purpose, firstly, because it will be entirely unfamiliar to my readers, and, for this very reason, will not hamper them in their choice of fingering and phrasing; secondly, because it offers many opportunities for the display of taste and musical judgment.

Melody.

This melody is to be considered purely as an exercise in fingering and phrasing. I have indicated only such bowings as were deemed an indispensable guide to the correct understanding of each phrase. The

reader is asked to supply all the bowings and fingerings which, in his judgment, the character of the melody and its technical construction demand. The chief points to be considered are as follows: 1. The character of the melody, which, in itself, will

be found to be a guide. 2. The tempo must receive careful consideration,

and should greatly influence decision. 3. The grouping of the figures should prove suggestive of logical fingering and bowing.

4 Symmetry simplicity and tone-boouty\_these are the objects to be attained. But it should always he myriads promises to be the best "business proposiremembered that, though one's choice is necessarily limited, and often musical intent leaves no alternative, yet it is possible to stamp such work with a degree of individuality. A musical utterance may admit of two or more correct ways of fingering and phrasing. Such cases can be decided only by judgment and individual musical taste.

All readers interested in this exercise should copy the accompanying melody and provide it with such finger. petuating the glorious art of the Cremonese masters. ing and bowing as, in their judgment, would render it musically and instrumentally logical. An extra copy should be written and retained for reference; for, in the December issue of THE ETUDE, I will publish the melody in its complete and originally-conceived form. Thus, also, opportunities will be given me to point out blemishes or actual musical errors if these occur in the copies submitted to me. All communications bearing on this subject should be directed to the Violin Department of THE ETUDE, and mailed not later than November 12th.

A NEW YORK newspaper "But," rejoined Wieniawski, with a merry twinkle A DEFENCE OF THE is responsible for a virile article entitled "Die Geige als Soloinstrument" ("The

Violin considered as a Solo Instrument"). The author of this article (a woman with a clever pen and a THE September issue of formidable vocabulary) is obviously determined to THE ETUDE contained some destroy, with one hlow, any lingering affection which introductory remarks on the the misguided musical world continues to bestow on subject of phrasing which the "King of Instruments." Her iconoclastic effort is were intended to prepare the supported by so many grave, encyclopedic facts that

One's interest is immediately excited by her first startling question: "Is it worth while imitating the old Italian fiddles!" By this she means: Does the artistic worth of the violin (from the soloist's point of view) justify the attempts that are being made to equal the creations of the Cremonese masters? In order to demonstrate the sanity of her own question, and also conclusively to prove that our modern fiddle makers' efforts are hut the puerilities of individual amhition, this lady triumphantly exclaims: "Would it occur to anyone to imitate the dead old harpsicbord!

The dead old harpsichord! Da liegt der Hund begraben; for it is plainly Mrs. A.'s contention that outside the field of the orchestra, the violin has ceased to be an attractive instrument to music-lovers, and that it is incapable of responding to the demands of modern musical thought and feeling.

Let us consider several of Mrs. A.'s unmodified state-

"Is it worth while imitating the old Italian fiddle." Mrs. A. contends that modern expansion of musical thought has risen so far beyond the mechanical possibilities of the old-time fiddle that the instrument's soloistic worth has ceased and its ancient glory faded. Let us look at the actual facts.

The past twenty-five years have witnessed an amazingly increasing popularity of the violin. Twentyfive years ago the violin-playing girl had not yet been sfactorily explained on either side of the Atlantic. She had appeared on the musical horizon, and, like the bearded lady, had to undergo much scientific scrutiny and speculation. Now, all this is changed. The smallest Southern and Western towns have their quota of fiddler-girls, and the larger cities of Europe and the United States are fairly swarming with women and young girls who would rather dispense with eating than with several hours of daily fiddling.

As to the other sex, the increase of fiddle-devotees has been so great that the profession of soloist is crowded to the snapping point. With the impressario it is no longer a question of whose services he is able to secure. It is now simply a cold mathematical problem whose solution is found in dollars and cents. There are myriads of fiddlers. The impressario is interested merely in learning which one of these

We have violin soloists galore of both sexes, of almost every nationality and color, from the infant prodigy to the aged, white-haired enthusiast. No form or force of argument can destroy this very grim fact. And it would seem as though the bitterest antagonist to the fiddle creation ought to comprehend the practical need as well as artistic worth of per-

"Joachim's classical tendency is due to his recognition of the decay of the violin as a solo instrument.

The venerable Joseph Joachim is still alive and daily roving the absurdity of such a statement. Until within very recent years he has remained one of the most active of soloists; and even to-day, when age and disease conspire to terminate his hrilliant career, his name can he found on the programs of many of the most important concerts given in Germany and other European countries.

It is not possible to trace in Joachim's passion for chamber music his "recognition of the poverty of the violin." His early childhood and earliest musical life (in the home of his teacher, Boehm) were thoroughly well calculated to develop his natural love for the highest and purest forms of musical creation. Was it not also entirely natural that, at Leipzig, under the guidance and daily influence of Mendelssohn. Schumann, and David, Joachim should have learned to scorn the vapid, frivolous show-pieces of the virtueso Where is the connection, direct or even remote, be nition of the decay of the violin as a solo instrument

The dearth of new music for the violin is due to Brahma concerto is written against, not for, the violin, der the tones and heautiful harmonies so carefully and The nearth of writing for an instrument whose is, quite unintentionally, the grimmest condemnation capacity is too limited for the expression of modern musical thought."

This is truly a conclusion which hetrays lamentable superficiality. The facts are chiefly and hriefly, ns

The average pianist, the average composer, the average music critic, has either a good or intimate knowledge of the technic of the piano. The keyboard, with nll its peculiarities, is understood more or less by all practical musicians. Far different is it, however, with the technic of the violin. An insignificant minority of composers is fairly familiar with the intricacies of the finger-hoard and the how. The composer who is capable of writing correctly a violin score (as part of an orchestral composition) is usually bewildered when he attempts to write more elahorately for the instrument. The profusion of technical and tonal possibilities perplexes him. He is at a loss to know what to select, what to reject. Often be calls to his aid the practical violinist, who puts his crudely expressed ideas into some feasible or elegant form.

This practice is common among the lesser composers, and has not been disdained by the greater ones. Some of the most eminent composers of the present century have required the assistance of a violinist to render their musical thoughts practicable and intelligible.

Surely this is no fault of the violin. The subtleties of its technic, the delicate tonal distinctions of which it is capable, the intricacies of bowing, and, above all, the violin's striking individuality-all combine to make the task of solo-writing for it incomparably more difficult than the form of writing required for either chamber music or orcbestral compositions.

"Spohr exhausted the technical possibilities of the violin. Paganini's demoniacal feats served only to abbreviate the violin's natural life."

History, and the evolution of violin-playing, are strangely at variance with the opinions of the writer of "Die Geige als Soloinstrument."

Excellent as are Spohr's contributions to violin litersture, and valuable as they have proven to all seriousminded students, bis fifteen concertos clearly reflect his mental inelasticity. We respect the purity of bis musical purpose, and admire his didactic skill.

But if Spohr "exhausted the technical possibilities of the violin," bow are we to account for the fact that Paganini's playing and his compositions introduced wholly new tonal effects and the most novel and legitimate technical combinations? Paganini's twenty-four "Caprices" have greatly enriched-if not revolutionized-the technic of the violin. They have done more. To their startling originality and irresistible suggestiveness may be traced the higher development of pianoforte technic.

That Paganini's compositions can hardly be considered pious contributions to musical literature goes without saying. And that Spohr was the more serious and intellectual musician of the two is equally true and universally recognized. But this point does not reach the question under consideration.

If Paganini developed the technic of the violin along entirely new lines; if a half-century of violinistsboth the virtuosi and the so-called classical playershave looked to Paganini's "Caprices" to assist them in their higher technical development; if even Joachim and his staunchest adherents are compelled to regard "Paganini Technic" as indispensable to their art, need we search for better proof of the Italian's colossal technical stature?

Nor must it be imagined that Paganini sacrificed the possibilities of how-technic in order to achieve exceptional things for the left hand. Fifty years' striving of gifted men has produced nothing more extensive and complete than the technic of bowing which may be said to be represented by Paganini's marvelous

the difficulties. Ludwig Speidel's assertion, that the

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ever penned against the violin as a solo instrument." Such a statement could hardly have been written by anyone possessing practical knowledge of the violin. It is intended to prove that Brahms, fully appreciating enlighten these maletactors, and to bring them to the the absurd and unnatural demands which heretofore have been made of the instrument, took this means of ending, once for all, the question of the actual and minutes of each lesson to the reading of assorted legitimate possibilities of the violin. Such false

reasoning is easily destroyed by fact. technic of the violin. The Brahms concerto, as we changed whole passages from an unplayable mass of ugliness to the saner, less repellant form in which and, if alphed in the bud, will make future work easier it has been published. It was neither the first nor the for both, last time that Brahms required the assistance of a violinist; and whoever is familiar with Joachim's manner of thought and the peculiarities of his technic will easily discern his characteristics in Brahms's chamber compositions.

It were worse than folly to imagine that so great a composer as Brahms chose such a means of demon strating to violinists the unwisdom of their technical ambitions and the near and certain end of their Instrument for soloistic purposes. How childish to imagine that Brahms chose to write a concerto (which, in some respects will ever remain an important contribution to musical literature) for the ignoble purpose of "alarming violinists with its difficulties";

Mrs. A contends that the violin has not kept ahreast of the times; that, both technically and tonally, it is to-day incapable of producing anything more than on the day when Stradivari attained for li its greatest perfection of tone and its permanency of physical form. In a word, Mrs. A. maintains that volume, polyphony, complexity" is the cry of the present generation; that the violin is unfitted to meet this modern demand in any respect, and, in consequence, must inevitably be relegated to the orchestra "its natural and only satisfactory field of activity."

Alas for the dreams of Stradivari! Alas for the glorious beauty and simplicity of Mozart's musical creations! Who can believe such works must perish with the hrutal cry of "volume, polyphony, complex ity" ?--George Lehmann.

#### ACCURATE READING.

BY CLARA A. KORN.

How is it that so few preparatory teachers realize the significance of cultivating finent and accurate sightreading in their pupils? Surely this cannot be done that it requires quite some talent to grasp these quals too soon. Just think of the time wasted in plodding ties, so clusive to the pupil of average ability. Rubin through new music! Just think of the teacher's stein writes somewhere that Monart's somewas are nerve-wear!

There is no reason wby everybody should not be quick and proficient in reading. Making due allow- best quality, it cannot be denied that their musical ances for relative mental slowness in human beings, every man, woman, and ebild can become an accept able reader if he can learn music at all. If he does of the opus 49 and the "Rondo" in C,—that componer not, it is the teacher's fault, and this fault should be is entirely out of the question. Mark, to be sure, ad remedied with all dispatch. It is extremely barrowing to receive pupil after with Beethoven. He gives a graded list leading the

pupil, professedly advanced and ready to undertake necephyte into the intricate manes of the Beethorian pupu, protesteur assessment of the necessary process of the receiver the study of serious compositions, and then be obliged temple by easy stages, but to this every gractical to squander valuable time picking out measure after the pupil is an unusually talented one. measure of pieces that ought to be played off moderately well at once. This should not be, nor does it occur when pupils have received their preliminary occur word pulses to training from conscientious instructors. Every good sounding toms. This faculty will grow in like ratio training from concernments assume that the contract of the contract of the ratio tracker is careful to insist upon correct reading, at with the capacity for harring municulty. It enables least, even if it be alow; but surely no one possessing one who possesses it to obtain a more or less clear in lens, even it the many the countries of how. It was his intention to alarm the players with a difficulties. The control of the control o

artfully devised by our great masters, and never feel or know that they are perpetrating an injustice, that they are insulting these masters, and injuring the cause of music. It is, therefore, the teacher's duty to realization of their wrong doing.

The teacher should set aside from five to fifteen music which the pupil is not expected to practice It would be best to take for this purpose music be The technical difficulties of Brahms's concerto, as longing to the teacher which does not otherwise come every violinist knows, are, in reality, elumsily con- within reach of the pupil. By this means students structed figures which are wholly unnatural to the will, in course of time, enjoy looking over new pieces, will take a more vital interest in music, and will be know it to-day, is not nearly so illogical a piece of relieved of the drudgery incidental to incompetent and instrumental writing as it was before Brahma's friend, inexperienced reading. Slow and faulty reading to Joseph Joachim, modified its technica, absurdities and nothing more than a had habit, a habit formed by indulgence on the part of both teacher and pupil

#### BALON PIECES.

BY ALPHAD VEG MANY teachers, and especially those of the "old

school," are of the opinion that the musical pubulum to be offered to the young atudent must consist exclusively of the very heaviest diet, such as the sonatas by Clementi, Beethoven, Mozart, Haydn, and others of the classical period. Lesson after lesson this musical nutriment is served up with an occasional "Song Without Words," by Mendelssohn, to offset the monoton ony of the program. While the writer by no means wishes to assert that the study of the old masters in detrimental to the development of the juvenile brain he desires to deprecate the exclusive use to which their works are put. Ha wishes to auggest, further more, that the graceful, melodious forms of composition generally comprised under the head of "Salon piece" be more cultivated, side by side, with the works of the old masters. The importance of this fact was brought home to him during his student days with Leschetitsky. No doubt, many will be surprised to learn, or have learned by this time, that Leachetstaky believes implicitly in the use of the salon piece as an educational factor. At one of the class lessons at which the writer assisted, a little girl-Leschetitaky'a daughter-played a salon piece by Pacher, after the beion of which the master added a little sermon on the advantages accruing from the study of salon pieces. There is no doubt that the study of the works of such writers as Schulhoff, Lewhetitsky, Luck Chaminade, and many others give a certain swing and freshness, which is difficult to obtain from the older masters. Much is said of the naiveté and the spright lines of Hardn for instance, without remembering given much too soon. While the technical material contained in these master works is certainly of the easence is far beyond the comprehension of the young student. As regards Beethoven, with the exception

READING music means conceiving written signs as

#### JOHN S.VAN CLEVE

J. L .- If you have a little hrother of seven years to teach, you certainly have a task which might well tax the abilities and the ingenuity, not to mention the patieuce, of the oldest and most hardened instructor of the art of music. There is lurking beneath your question an admission that there is extra trouble in securing sufficient respect and obedience, because you are in the same family. I fear that your question "would it be better to secure a teacher from outside the family" would be answered in the affirmative by a good many of the most successful musicians.

In the good old days of J. S. Bach the father was the pedagogue, and certainly the results were commensurate with the genius and patience of the teacher, but there were reasons for this. First, he was J. S. Bach, and entertained the most patriarchal and pious four hours, you can readily calculate that three or four ideas of the father's duties: second, that was Germany in the beginning of the quiet, law-ahiding eighteenth century; third, he undouhtedly also had many a heart-burning, and many an hour of vexation, for Bach was not a piece of pious putty, hy any manner of means, and righteous wrath was an integral part of his stern Lutheran Protestantism. But now we are in restless, irreverent America, in the mereurial many-sided, much-asking nineteenth century.

as you assert, really love music, and if you have the a delusion. Technic is a part of the living personalrequisite patience, the results may be perfectly satisfactory. Now, you say he does not like to practice. Why, of course he does not. Beethoven did not; they then left to lie there solid, atolid, gelid, compact, unhad to tie him to the stool. Real practice is, twothirds of it, tedious drudgery, and we do not any of us like it. I am personally gladder of few things more the delightful sea-shore of musical recreation, and find than that I am now so old that practice is not quite it in place and intact when you return. Technic has so meaningless as it used to be; but to the child any to go with you like the red color of your blood, which work can be sustained but for a short time, without intolerable nervousness and fatigue. Remember the iron. No matter how slow it may seem, hold yourexample of the mother of Felix Mendelssohn, who self, as with hooks of steel, to this arrangement gave him, when four years old, lessons five minutes long every day.

him as if every minute were hringing you in a dime Dr. William Mason; but take also a little time for in money. We teachers are quite prone, when instruct- etudes, which are the connecting link between technic is not necessarily a had thing. All depends upon what ing intimate relatives, to loosen the lace-strings of our in its crude and uncut forms and the music which the formal courtesy, and grow tart, testy, even quite irritable before we realize it.

Next, I would arrange the little fellow's time so that sitting, but two or three times a day, according to the weather his general state of health, the fewness or the abundance of other interests, and so forth. Do not drag him in-doors on a lovely day to tinkle at the by asking him to listen to the hirds, then play him little pieces which depict or symbolize aspects of

Use exercises in which you supply a harmonic bass to his little finger-labors, that they may be scented with feeling, and so become flowers; then after you have made for him a regime as elastic and as velvet. lined as may be consistent with solid instruction, hold him to it, without scolding, and without the least sign of indulgent vielding. Do not make the keyboard a jail, or a torture-chamber, but neither let it degenerate a serious and earnest thing, and a thing well worth doing to study the piano. If sometimes he asks you deep and how delightful music is, especially to grown men and women; for there is nothing which so de-

it is a manly thing to play the piano he will be more eager to acquire it.

As for the music to teach him, let it be the best in every way, pedagogically, artistically, and, as far as may be, in its power to please. The greatest difficulty is not with the little children, for there are thousands of exquisite German and other volkalieder which are perfect little diamonda and pearla of beauty, yet most captivating to the youngest. The difficulty in choos-

ing is for the adolescent and the adult. S. F .-- If I were greatly given to punning I should be tempted to try it on with you, for your initials form an important musical expression mark, and one which in your case would be, I think, quite apropos. S. F., sforzando, is what you need, I mean sforzando of mind and will. Robert Schumann expatiated upon the fancy that there was an omen of good in the fact that the letters spelling the name of a certain Scandinavian composer were the names of the strings of the violin, G-A-D-E; so I have classical justification and excuse for my feeble quibhling. To be serious, with such a to play from memory. spirit as you show, keep on, of course. One hour per day is a mere modicum for laboring at the piano, and since the amount of time usually averaged is three or of your years will be about the equivalent of one real

year in a school.

Now, as to the notion that you ought to drudge for a stated time at nothing but the dry mechanical motions of keyboard-manipulation and then take ctudes and pieces, that is one of the usual fallacies which we are compelled to combat constantly in our students. The root of this fallacy is the notion that technic is like a row of dead bricks which may be laid However, do not despair. If your little brother does, in their places and trusted to stay there; but that is ity, and must be acquired by many and many repetitions truly, but can never be done once for all, and alterable. Now, you cannot go away and leave it; you cannot lock up the mansion of your mind, go away to is there because your blood is filled with particles of

Take part of your available time for the mechanical elements of the art, and there is not anything better I would, first of all, take just as much pains with than the one you are using, "Touch and Technic," by imagination has constructed.

Then, last, but of equal value, is the study of musical pieces themselves. It would, probably, he well and the musicalizing of your mind, and that is much, he would not practice more than fifteen minutes at a for you to make this aubdivision into about three equal parts. Now, even if you were thus compelled to take six months to acquire one four or five-page think chiefly of dazzling us, and far too few who are piece, that would be all right. That would be the way in which you would make the most certain and keyboard, but arouse in him a love for Nature and most rapid progress. The interruptions and the isolaher beauty. Connect this, when you can, with music tion of which you complain are obstacles of no mean magnitude, but the Romans who created one of the greatest and most enduring cities of the world had a roverb, or rather one of their best-known poets said. "Love conquers all things," and this was afterward paraphrased into "Labor omnia vincit," "labor conquers all things," and that is just as good a proverb and perhaps a truer one. Keep at itatoil away, take and of little value. You say that you have an inthe little whiffs of musical delight which come to you attinctive feeling of the expression, and that you are out of the beautiful measures which you meet with, complimented for making people realize that fact and as the traveler takes the sweet hreath of the wayside enjoy the mnsic; if you are thus gifted, you have flowers, and music will be to your spirit's pathway something which is rarer than digital facility, and into a mere play ground, but have him feel that it is what the wild roses and the wood-violets are to the quite as precious. foot-traveler through devious ways.

I think one of the divinest things about our glorious why everyhody must study music, try to tell him how art is its power to come with a message of cheer and development, with as much contentment as you may ideality to those who find life crowded into remote find in your heart. As to the best division of your corners of isolation and self-dependence. The voice of time, consult what I have just said to another in a lights a child as to think that he is getting on toward the poet and the Holy Spirit of God do the same, but somewhat similar position, and confronted with this adult life. The very life of these little ones is the it is the sublime prerogative of our art that it is a same doubt as to whether there may not be some may imitation of us, and when he can be made to see that co-worker with God and his poets. Surely sad and for the time to be better divided.

defrauded is that life into which no sunshine, no perfume, no breeze of the apiritual world can ever pene trate. No matter how slow it be, study good music and hold on your way, then I will venture to pour for you the new wine of another teaching into the familiastanza of Longfellow.

> "Thy lot is the common lot of all-Into each life some grace must fall Some days must be sweet and cheery"

C. R .- Your case is one of those deeply interesting ones which it is difficult to deal with satisfactorily because you are really hampered by some most gigan tic difficulties, and there are so many possible sides to the discussion that, when I have filled my space I feel that I have just broken ground and nothing more Now, as to your taking a month to learn the overture to "Zampa" by heart, and finding it faded out in less than two weeks, that was certainly disheartening, and it seems to indicate that you are not meant, by Nature

So, to apply my text to your particular case I will say, do not put much dependence upon playing from memory, but cultivate it assiduously, and in very, very small amounts. If you can only pack down into your brain two measures per day, do that, but be sure that it is absolutely solid. Again, the trouble of finding that your mental grasp in reading is a greyhound, while your execution is a tortoise, that is one of the things which at the age of forty you will find difficult to obviate. The best thing to do is to take a good degree of daily practice in such things as the technical book which you mention, and be patient.

Here, again, let me put in a motto which I love to quote. Mrs. E. B. Browning has Aurora Leigh come to this conclusion after much abortive effort: "Do the good you can, and not presume to fret because 'tis small" Petiones and tireless effort will to a large degree, lessen the two troubles of illusory memory and sluggish execution, but will never so far remove them that you will not feel their vexatious presence.

In the third place, as to the special matter which you mention,-viz .: the difficulty of springing quickly enough from the bass note to the hunch of answering chords, I doubt not that a little special exercise every day of throwing the hand with a light agile jerk back and forth over an octave and a half or two octaves would do much to straighten out this kink in the thread of your music.

As for your having dabbled, as you term it, with the violin, the double-hass, the organ, and the piano, that von aspire to do. It certainly does militate against your becoming a virtuoso, or even an expert, perhaps, but, on the other hand, it contributes to the widening is a very, very good thing. We have, in fact, quite cnough-yes, too many-people in the profession who content to love and to disseminate the beauty of music. A rough, slovenly performance is not to be thought of as a trifle, neither is it to be pardoned when it arises from indolence or self-conceit, hut if it is the result of physical and adventitious conditions, it may be excused, especially if the performer does manage to give us an idea of the inner beauty of the music. This is not talking mere notions, for the present writer has heard many a performance which was, indeed, technically accurate, even perfect, yet utterly wearisome,

Feeling as you do about music, and with your wid tastes, I would advise the use of the usual technical

#### DON'T OVERTRAIN

BY ROBERT BRAINE

THE brethren of the prize ring, the race track, and the college regatta have a highly expressive saying, which contains a world of practical common-sense "don't overtrain." By "overtraining" they mean that instead of hringing the individual whom they are training to the highest point of strength of which his constitution is capable, the trainers have not let well enough alone, but have tried for too much power in a short time, with the result of weakening his powers. Many a boat-race and many a fight has been lost because the rower or fighter was "overtrained." He had been exercised so much that his muscles had become tired and atrained, and he had been dieted so much that his stomach had been inadequate to making the food into rich, healthy blood.

In no training in the world is there so much "overtraining" as in the teaching of music. My experience has been that fully nineteen out of twenty of the rank and file of music pupils in this country never reach any respectable skill in playing, simply because they are "overtrained," and fed on the wrong kind of musical food. What would you think of a mother who fed a child one year old on chicken-salad and icecream? You would not give much for the health or too,-to judge by the methods some of them use. Is life of the child. Yet music teachers think nothing of giving musical babies compositions which fullgrown musicians only can master.

all this overtraining either; I can mention a score of Clementi will be floundering through Liszt's rhapsoteachers in this country, whose fame fills the entire dies and Chopin's concertos; violinists who have much land, and who are really thorough artists, who try to learn yet in the first position are torturing themto add several feet to the stature of their pupils by selves with the Mendelssohn concerto, while vocalists pulling them up by their boot-straps. From their lack who are guiltless of one properly placed tone are ruinof special talent for teaching these teachers seem ing their voices with bravura arias from the Italian utterly unconscious that they are giving their pupils opera. I can remember well that I had this same nomaterial which they cannot possibly master, and have tion for a whole year in my boyhood days. I bought mover succeeded in producing a single really good the most difficult music I could hear of for my inpupil in all the years they have heen teaching. Their strument, and tumbled through it without any more success has been huilt up on their personal skill in idea of how it ought to go than if it had been a book music or on the playing of those of their pupils whom of Chinese poems. My idea was that if a player pracother teachers have previously taught, but for whose tices the most difficult music written it will make less ability they get the credit.

I have in mind a young pianist who had quite a good foundation in piano-playing, and who was attracted by the fame of a well-known piano teacher in Chicago. He went to that city and studied over a year and a half with the teacher, who, unfortunately, at some time or other. belonged to the class of people who are hopelessly deficient in teaching abilities. This teacher saw that his pupil played well and was ambitious, so he coolly jumped" him about two years ahead of the studies ence in teaching, had become firmly convinced that which he should have taken, and put him on exercises the proper place to commence building a house is at ard concertos which he was hopelessly unable to make the hottom, and not at the top, whether it be a musianything of. At first the pupil was greatly flattered had always looked up to as the mountain-peaks of music. Learn each lesson and digest it before taking at being given world-famous compositions, which he music, and atruggled manfully with the music. He the next. If the lesson cannot be digested by the was also greatly impressed with the ability of a pupil, an easier series of studies should be taken. boasted loudly to his friends of the progress he was way. There is infinite strength in a lesson which the making, and of the great advantage he had received pupil has learned so that it is a part of himself. He from the change in teachers. In a year's time, however, our pupil hegan to be conscious that something a vast amount of difficult music, but there were times when he reflected that he was hopelessly unable to play it. His teacher laughed at his doubts and promised him that in a short time he would be able to master these compositions, whereas if he stuck to way ones he would never advance to a point where death would finally result. Stated his misgivings for some months, but somehow some people go in playing music which is hopelessly of other the promised progress failed to come, and one out of their reach. It is like the man who said be the day our young man decided to go to headquarters, and sailed a "champague appetite and a beer income" and had a "champague appetite and a beer income" and had a "champague appetite and a beer income" and and a sailed for Germany for two years' work under that the result was complete misery. These people of the weakles. Bur K. what he had been playing that gentleman

will not play what they can, but try to play what they make no progtry cannot, with the result that they make no progtry cannot, with the result that they make no progtry cannot, with the result that they make no progtry cannot, with the result that they make no progtry cannot, with the result that they make no progtry cannot, with the result that they make no progtry cannot, with the result that they make no progtry cannot, with the result that they make no progtry cannot, with the result that they make no progtry cannot, with the result that they make no progtry cannot, with the result that they make no progtry cannot, with the result that they make no progtry cannot, which is a section to the second of the second "an attonished. He declared that it was "downright ress, and that their music is of no possible use to art; it appeals to us through one of our senses, but ress, and that their music is of no possible use to art; it appeals to us through one of our senses, but ress, and that their music is of no possible use to art; it appeals to us through one of our senses, but shocking" that any teacher should give a comparative themselves or anybody else.

## THE ETUDE

beginner such pieces. He then showed the pupil that ts sometimes happens that teachers are unwilling parstruggle through the mere notes he had played everything with stiff arms and fingers, had entirely neglected the various touches necessary, had played without the least expression, and slaughtered all the timevalues. To tell the truth, the pupil had been thankful to get half the bare notes in each measure at half-

eed, so much were the compositions above him. called it at first. When, however, he had been kept a solid month on this same "bahy music," and his teacher found something each lesson to correct in every measure, and often several "somethings," he began to see the point, and at the same time to improve. As he was able to take them, his lessons became more difficult, and in a few years he was able to work up to the pieces he had attempted to master several years strength.

I believe that every student of music, and teacher possessed of the insane idea at some period of his life. that the short cut to proficiency is to work on music hard for them, simply because they want to have the which is years in advance of his shillty. Young nices on the programs of their recitals. These pro-It is not the obacure young lady teachers who do school-girla who ought to be playing Köhler and difficult music seem much easier, on the principle that the "greater contains the less." I believe almost everyone has to get through with this fallacy some found out and exposed. time, just as everyone at some time or other believes that perpetual motion is possible and will be invented

At the end of my year of "overtraining," however, I had the good fortune to fall in with a German teacher of the old school, who, after years of experi-

cal house or of the ordinary variety. Thorough mastery is the grand secret in teaching Commence your house at the bottom; it is the only tered it. If a growing child cats three ordinary meals of properly prepared food in a day, he is made suppose he eats six times as much at each meal, under suppose in case that he will grow six times as fast in in his own studio, he is likely to go hopelessly to consequence, what will be the result? He will simply become sick, and, if such a course were persisted in.

It is really astonishing to see the lengths to which

his work with the teacher who had overtrained him theipants in this forcing process. What is the teacher had not only been of no use to him, but had done him to do, poor man, with a wife and family at home look infinite harm, since in his ambitious eagerness to ing to him for support, when a gushing girl pianist comes to him and tells him that she wants to take a few finishing lessons on her repertoire, which includes some of Paderewski's principal buttle horses? He hears her play and then mildly suggests that it would not be a bad idea for her to be on more familiar terms with scales, five finger exercises, Czerny, Loeschborn, Cramer, et al. as a preliminary. He will probably The new teacher put his pupil on music which meet with the bland reply that she has done with such seemed to him absurdly easy-"baby music," as he childish work as that long, long ago, and that what she wants to daily with is compositions which Mesers Rosenthal, Paderewski, and d'Albert play. After a few minutes conversation our teacher drops on to the Important fact that the ambitious miss has come to him for a certain specific purposes that is, to learn or out of her reach. What is our teacher to do? If he is thoroughly conscientious and has more pupils than before, and became a really excellent pianist. He had he can teach, he is in a position to give the young discovered that if one would climb a snow-capped lady some valuable advice and tell her to get hence mountain, he must do it step by step, and foot by hut if, as is probably the case, he has several vacanfoot, and not by trying to jump to the top by main cies in his class, it is probable that he will assign a lesson hour for her and assist as "accessory before the fact," as the lawyers say, in the murder of Beethoven,

> Many teachers give their pupils music which is loc grams are published in the daily papers and are read by thousands of people who never go to the recital at people. The teacher reasons that the public will be impressed by reading of his pupils playing the same compositions as Paderesski, Sarasate, or singing the songs of Patti and de Rearke, and that his business will be benefited thereby. But let such a teacher remember that, although a "cut may look upon a king, and a fourteen year-old school girl essay the "Twelfth Rhanaodie" of Liazt, yet in the time to come he will find his level, and will be judged and ranked, not from the fact that his pupil played this composition, but tions reasonably well be will be the gainer but if their playing of them is a joke, he will eventually be

> There is snother kind of overtraining that of too much practice and of too close application on the part of a student or of an artist preparing for a concert the preparation of the compositions to be played will be too much of a strain, it is far better to substitute something easier. Too much practicing is often worse than not enough. The mind is overtaxed, the muscles become tired and irresponsive, and the nervous system loses its tension. When the player feels that he is in this condition, he had better rest until his full vigor mental and physical, returns. In nothing are the full resources of the body and mind so highly wrought as in playing a musical work of the highest kind. The strain on the mind and memory is enormous, and even the physical labor is very great. A player must keep his physical health up to the highest point and his nervous system in perfect condition, otherwise he is in serious danger of a break-down. Nothing should he played in public but what can be played with the utmost case in private. A player should remember that, if he is barely able to get through with a piece

> It is to be hoped that, as the sesence of musical edu cation becomes better known in this country, this "overtraining" of musical students will give way to more rational methods

Music is not an idealizing art, it is itself not a wheetive nor an elementary art; it is itself, in its will not play what they can, but try to play what sessure ideal. It is a yearning art; actually express

#### THE ETUDE



By W. S. B. MATHEWS.

"I have not clearly understood your explanation of the elastic touch in connection with the clinging legato. In slow forms I cause the hand to sink at the wrist on contact of the finger with the key for the first or legato touch and to rise when producing the elastic touch. Is this right?-E. T. W.

This is not my method, nor do I think it Dr. Mason's. In the first editions of Volume I no directions were given for the first touch, but Mason usually made it with arm; the wrist remains stationary as compared with the hand, both in the first touch and the second. I teach a hand-touch for first tone, the hand falling from the wrist, which on its part is held at the usual five-finger position. The wrist neither rises nor falls during this exercise, but remains entirely quiet, as also the forearm; or perbaps a very slight motion of the forearm to set the hand in motion for the hand-touch, which is made with a loose wrist. Mason does not raise the hand at completion of this touch, but leaves it level upon the keys, or just above them, as in five-finger exercises. In a hand-touch the arm remains quiet, as also in fingertouches. Arm-motions occur in arm-touches only; never in others. Is this plain?

"Mr John S. Van Cleve, in an article oa memorizing, says that a person unable to play his piece by heart cannot possibly enter into his music so as to interpret it properly. Do I understand from this that the Kaeisel Quartet, for instance, or the Boston Symphony Orchestra do not enter into their music and interpret it properly? How about Clarence Eddy? Does he not enter into his music? I would like to know exactly what this means.-G. W."

My limits to-day forbid entering into G. W.'s inquiry fully, but the following are the points. In order to interpret a piece one has to know it exsetly and to feel it artistically-i.e., enjoy its particulars and feel which are the main ideas, which the secondary, the proper rate, the emotional feeling of the piece, etc. A player is like an actor who means to play Hamlet. What chance has he with a book in

The objects of memorizing are, first of all, to have the subject-matter in your head; second, to understand the piece more exactly than you will by the usual study from notes; third, to have something to play; fourth, to have splendid musical ideas working around in your consciousness, hoping that sooner or later they may strike something there of a congenial nature, and you find yourself some bright morning with ideas of your own; and, fifth, to afford the music time to get itself understood in your conscious-

Now as to the Kneisel Onartet, they rehearse a great deal-twenty times or more, Mr. Kneisel told me, upon one work, until they enter into it and feel it together, This process would undonbtedly be facilitated by memorizing and playing by heart, and it would not be at all difficult for these men-all of whom are artists. But they are Germans and hampered by the German tradition that it is not safe to play concerted music without the notes before them. It used to be thought study. For instance, let us begin. The first point is sands of pages. There is no objection to your nine. unsafe for a pianist to try to play a concerto with to agree upon a point of graduation. How far should anything better you happen to know. I should if I orchestra without the notes before him. The late Carl the graduate go, and about what kind of music should Bergmann was much frightened at the idea of con- she be equal to? My opinion is that the proper point ducting the New York Philharmonic in Beethoven's for graduation in an ordinary seminary should cor-"Fifth Concerto" when Madame Rive King began to respond practically with high school graduationplay it without notes.

The Boston Symphony Orchestra or any other orebestra does not enter into and interpret music exhigher, the seventh grade. You should then bave a to find out which things will really do the work cept in a very remote and secondary degree. It is the post-graduate course of at least a year, entitling them them the work of the secondary degree. It is the

it used to be expected that any good orchestra would play a work at sight and follow the leader as much as essary at the same time. Conductors often conduct without the score before them, but a long orchestral score is a very different thing to remember from a solo. Theodore Thomas could lead the Beethoven and Schubert symphonies and much of Wagner as well without score as with it. Every entrance of an instrument marks an epoch as he remembers it-it

means a change of tone-color. As to Clarence Eddy, I feel quite sure that if he had taken my advice twenty years ago and learned several organ programs by heart, he would have heen a much better player for the mental training involved. Much of the music he is playing now is hardly worth memorizing. But his old programs were-when he had plenty of Bach, Thiele, and Merkel, and the like. In short, it is no disadvantage to anybody to understand and to be completely master of whatever kind of discourse he is going to address to a public, whether it consists of his very own ideas or acquired.

#### A STSTEMATIC COURSE OF STUDY.

"I have lately been placed in charge of the music department in a small Western town. There are perhaps but two or three dozen music pupils in the place at present, but I have perceived this disadvantage: While in the other departments of the college there are graded courses of study, covering certain periods of time, in this department there is nothing placed ahead as a goal or incentive. In the elocution department there is a two years' course, and while I recognize the difficulty of preparing a music course adapted to the diversity of talents which exists, I am not willing to admit that it would be impossible. A diploma at the end is something to work for, but the nusic pupils see nothing ahead hut endless study and practice. Tell me if you think a course of study could be arranged to cover one, two, three, or four yesrs for the average student, so that they could be gradusted upon completing it.

"Could not such a course be so arranged that they could at least have a certificate for work actually done, and at the completion of the course have a good fair knowledge of music, from the teaching side at least? If so what would you recommend for a Teachers' Course and what for a Classical Course? In a small place like this the music department may often change hands, a new comer might not look with favor upon a conrse previously adopted.

"2. In a recent number of THE ETUDE some one said that a child ought to be made to study so carefully that he does not play a tone until he is sure it is the right one, even if it takes some time. Now I find that this way results in a very besitating and overcautions manner of playing, in which there is no sense of rhythm, whatever,

"3. Where a pupil is an nmate of your own home and you hear him practicing improperly, playing wrong notes, etc., would you interfere and correct it. npon the spot? Or would you leave it until the lesson? Would not the former course cause him to be too dependent upon the teacher?-A A"

study for music students are remarkably well stated study in finding out the indispensable for solid programmer. ia your letter, and there is no doubt about the desirability of the idea. When it comes to carrying it be safely sifted. That sifting bas cost a vast amount ont practically certain difficulties arise, which have of study and experience. It is all together and you to be met, just as they are in other departments of can have for a trifle the active principles of thou which would be to complete the sixth grade of the standard grades, or if you care to make it a trifle conductor who does this and makes them do it. What to further knowledge, completing the eighth grade and in the list above. When you are ready then get the

they do is to play parts. These parts are generally of going into the theory of teaching, the principles, etc. they do is to puty parts. These parts are government and the pedagogic application of the Masoa technical and the pedagogic application of the Masoa technical

Where should the pupil begin? Certainly not at the beginning. This would be to mark out a course for a primary school. Why not take it for granted that we are mainly keeping a high school in musical Then the nunil begins the two years' course with the fourth grade; or you can include the fourth grade in the preparatory course, and for the aigh-school course begin with the fifth grade. If the pupil has not already played my Book I of Phrasing, take that in the first year, the second book in the second year. This insures a certain amount of very choice music of poetic quality-such as every well-trained music student ought to know.

Then what pieces? I should say something like the pieces in the fifth and sixth grade selections; or bet ter add a few standard things. Your graduate ought to be able to play a program like this, entirely by herself and from memory-two pieces each from each composer on the following list.

Bach: At least three two-part "Inventions"; all the Bach in the Book II of Phrasing; one or two of the easier fugues of the "Wohltemperirte Clavier."

Mozert: One or two sonatas.

Reethoven: At least two sonatas, such as the one in G, opus 14, No. 2; F-minor, opus 2, No. 3; C-minor, opus 10, No. 2; or opus 26, with the air and variations.

Schumann: All in both books of my "Studies in Phrasing," and the following: "Aufsschwung," opus 12; "Romance," in F-sharp; "Novelette," in B-minor; "Novelette," in E-major.

Chopin: At least two waltzes; "Polonaises," in C-sharp, A-major; "Impromptu," in A-flat; "Fantasia Impromptu," in C-sharp minor; and at least three nocturnes.

Liszt-Schnbert: "My Sweet Repose"; "Hark, Hark, the Lark"; "Liszt Love Dream," No. 3; "Spinning Song" from "Flying Dutchman." (Personally I should use a great deal more Liszt than this.)

Brohme: "Rhansody" in G.minor.

This is the 'east which a graduate ought to kaow. Then for theory, all of the primer by Dr. Masoa and myself, and harmony for at least a year; a little onnterpoint (one term).

In technics the two-finger exercises well, all the arpeggios (Mason, of conrse, for it is more the manner playing than the actual novelty of what he asks you to play-and the way and order is everything). All the second, third, and fourth volumes of "Touch

and Technic." The post-graduate course would include more difficult selections by Chopin, Schnmann, Liszt, Beethoven, and Bach. A little modern; hut this is the mainstay.

For entering, one should have completed the fourth grade and the arpeggios in hands singly, direct and reverse, and be ready to go into the two-hand positions. I use these in the fourth grade, but pupils that come to you will not be so far advanced.

Now you may very justly say that I have quoted from my own works. So I have. But then my works The reasons for desiring a systematic course of happen to represent about forty years' experience and ress of students; and bow the standard material can could find it.

With reference to the permanence of the course Get it shaped first; do not overload it with names of all the books of studies you find in conservatory and college catalogues. They mean nothing; the pupil cannot go through a tenth of them, and you are left you will need to have a system of compensations.

whereby a serious student can offset in some way a

few deficiencies in playing-though there will be very

little of this, you will find. It is not the boys and

girls who have to be humored, such as you will get.

but the old people who have passed the time when

they can form their hands. When the new man comes

he will have to settle his overturnings with the

faculty, and if by your means you have arrived at

such results as I have indicated above, he will have to

show something better before he will count for much.

So one might say that a child ought not to step until

he fully realizes where he is going to put his foot. I

would like to send this kind of a child off upon an

errand for the man who made the rule. A few ex-

periments would inevitably suggest the desirability

of a different kind of a runner, at least. Sitting

around and inviting your soul (was it Emerson who

used to say this?) may be a fine thing for a college

professor, but there are few times in child-life when

As for your third question, I do not know. If the

fellow persisted in playing had rhythms and wroag

notes I think I should have him move his boarding-

place. As an actual fact, I generally interfere on the

spot. It does not pay to allow them to form bad

THE APPLICATION OF MASON TOUCHES, ETC.

you want finger tones you use finger touches; when

you want arm tone, you use arm, if it is where you

cannot employ an arm movement, von bear down

upon the finger and get the arm quality in that way,

All rapid octaves, repeated chords, and a few detached

notes in melody are played by hand motions, some-

times grouped from the arm, sometimes not. Use

your sense. There are no rules and can be none. Find

out what kind of musical effect you want and then

play to get it: meanwhile do not forget to have the

operation of getting it look well as well as sound

well when you have gotten it. Most of the examples

meationed by A. C. M. are practically correct. Mr.

Landon's rule that the first note of a phrase is played

with an accent is a had rule: so also his rule to play

the last note under a slur staccato. It depends. In

fact, no precise rule can possibly be formulated which

A correspondent asks about a book on "Embellish-

several pages devoted to the melodic embellishments,

and I believe the directions are concise and clear. Mr.

Presser publishes a book by Mr. Louis Arthur Russel

which gives a very complete treatment of the subject.

This is so peculiar a case that I have found it neces-

formerly rendered the Peterkin family such excellent

advice in difficult cases; and she suggests that the

difficulty may be met by fully mastering each posi-

tion in turn. She says that, if the student will play

the three positions in succession a great many times

a day, the difficulty will vanish. I recommend the

use of Mason's arpeggios as far more productive than

Another writes that a young pupil has lately come to

her with the four books of Mason's "Toneh and Tech-

nie," and that she has gone about a page in each book.

suggest that if the pupil is young she confine her

for awhile to the two-finger exercises and arpeggios,

making the latter the main thing. Practice according

to the pattern in No. 6 (arpeggios), and carry this

form through all the fifteen derivatives of the C posi-

the triad positions.

will not kink in actual operation.

There is no rule for applying Mason touches. When

the time could not he hetter occupied.

habits.

As for the over-self-conscious child, it is a bad thing,

his Volume I. I suppose he means the figure which worthy messengers. is repeated over and over. In the two-finger exercise The teacher should also recognize, in the highest it is the two-note figure "ter-um (accent tee), pitch degree, that he has a message to convey. Ilas he C, D; then D, E; then E, F, etc. The manner of fitted himself as a messenger? In he clear and concise assigning this exercise to beginners is taken up in in his statements, and does he, by precept and illustra-

quite a bit later, 4th grade.

with a good player or eight-haad arrangements with good will? The earnest teacher, who feels the meanthree others sad sgree act to stop for anybody. Let ing of his art in his inner soul, well have enthusiastic them keep conat and get in when they turn the leaf. pupils. A keyboard knowledge of master works is not This is the quickest way. Solo sight reading will not one half the masters' message. It is possible to be a

#### "A MESSAGE TO GARCIA

BY O. R. SKINNER

nublished a pamphlet and mailed a copy to each em- "dearer and sweeter" to her own cuteric and social ployee. The principal point made was that, early in the war with Spain, the President of the United States her what she wants and pays for? Many say "Yes." desired to sead a trustworthy messenger to Garcia. They get possibly more dollars and smiles by answer in the interior of the island of Cuba. This messenger ing the question in the affirmative. How should the was found in the person of Captain Rowan. The question be answered? "Carry a message to Garcia." message was important, the whereabouts of Garcia Have moral backbone and staming enough to convey unkaown. Without any if's or and's, Rowan carried th message of true and ennobling art as you feel it in and delivered the message: and every honest man your innermost soul, and you will have performed a who kaows the story feels his heart boat with more rengious duty, have helped to make another earnest manly impulse, and deeply honors the faithful mes character, and, as a crowning consciousness, will feel senger who could do what he was told without asking that you have faithfully delivered your message and why? which? what? wherefore? etc.

The hundreds of musicians who constantly con tribute to THE ETUDE try to convey to the reader some message. The reception of and benefit derived from these messages is good, indifferent, or had in proportion to the disposition of the reader to understand and apply the practical ideas which such messages are intended to convey. The earnest, hardworking, and growing teacher is constantly discovering new truths, new facts, and principles of development. The naselfish give these to the world, and feel fully repaid in the consciousness of having done some tice very slowly and to atrike the keys hard. It is thing to savance the acquirement of knowledge. It is objected that such a rule of practice would ruin the to be regretted that so few who read these articles touch, and that Mile. Chaminade herself does not appropriate the meaning and make it a part of their observe it, since her own playing is eminently graceful

meats." At the end of my small dictionary there are musical natures. Whea Rowsn took the message from the President, did he say "I can't find Garcia?" "who is Garcia?" "how shall I get to Garcia?" "is the message important?" "must it be delivered at once?" Nol 1 ! He started at once. In a few days' time he had traveled Another correspondent regrets that, after playing to the coast of Cuba, landed from a small row-boat practice produces so good a result as that of prelimiarpeggios upon the first position and the second, it is at night, penetrated into the interior of an nnknown very hard for her to go on and play the third; or country, and delivered his message. He had some but elastic, touch, after playing the latter to go back and play the first. thing to do sad did it. sary to write the "wise woman of Philadelphia," who

More than anything else is needed a moral backbone. Who are the successful players? Those who have understood and carried out the teacher's message. The teacher accepts say and all messengers. The stndent may or may not learn this message and deliver it to others; all depends upon his moral stamina and backbone. Given a good teacher, whose is the fault if the message is not delivered to Garcia? Is Miss Eartickler, Miss Ragtime, Miss Affectation, or Miss Superficial the one to receive and to deliver the measage? Is he or she who studies merely because it is sage: 15 he of me and address and a second in the fashios, or in order to possess another social at passages, not to be acquired in any other way. traction, the one to receive and deliver the message? Who have delivered the "Message to Garcia"? Who who have democrated the straightforward, undamnted his piece will sound. This is like the child who pulls dave over an under extract, assumed to the contract and the top contract and the top contract and by any difficulty, unembarrassed by circumstances and up a plant by the roots in his impatience to see if it by any almostry, unemuscrassed any control of the property of the surroundings, and finally successful! We have but is growing. In either case wholesome growth and hand positions. Take the metronome at not more to turn the pages of history to read an impiration definite results are impossible.

At this rate the pupil will soon get the knack of the and determined, and to awaken in the seul of the superficial and those who study music merely because Some one asks what Mason means by "motive" in of the pleasure it affords the senses a desire to be

my "Lessons to a Beginaer." It is too long for this tion, inculeate the message he has himself received at a piano teacher, is he content with imparting a Dr. Mason's terms for lessons, I believe, are six mere keyboard knowledge of effective asion music dollars an hour. He does not give half-hours. In be- and obtaining therefor the students' dollars and good ginning to teach his work, begin with the two finger will? Or does he honestly endeavor to make the stuexercises and the srpeggios; scales later. Volume IV dent comprehend what Bach, Beethoven, and other great masters had to say in their message to lrue Sight reading is acquired by practice. Play duets musicians, with or without the students' flattering accomplish the work; the student will stop to patch. good player, so far as accuracy in execution and expression are concerned, and still not be a musician.

Few realize the difficult problems confronting the teacher. When Miss "Dear Sweet Thing" arranges for lessons, it is with the understanding, on her part, that the teacher is lo teach her, for a consideration UNDER this heading one of the leading railroads an accomplishment which will make her so much circle. What should be the teacher's duty: To give advagged the cause of musical art.

#### SLOW PRACTICE.

BY F. B. LAW.

Sowr disparaging comments have been made upon a recently published interview with Mile. Chaminade, in which she is said to advise piano students to pracand refined. It is true that a hard touch is not to be commended, but her evident meaning is a firm, decided touch, in contradistinction to one feeble or hesitating. The term hard, as applied to the altack, is doubtless a mistranslation or misconception of the interviewer. Certain It is that no other method of nary study on the basis of a slow tempo and a firm,

A friend of Julia Rivé-King gives an interesting account of hearing that eminent planist practice one of Chopin's compositions demanding great rapidity and delicacy. She played it for the most part very slowly, with a full, round touch; a listener might have thought that a beginner, and not an artist, was practicing. Occasionally, to test her control, she took it in the proper tempo with the requirite lightness of touch, hat the slow, firm practice consumed the bulk of the time devoted to study. This, she explained gave a sureness of execution, a feeling of having the keys constantly under the fingers in the most intricate

Far too often the studen, is beguiled into playing rapidly and imperfectly by the desire of hearing how

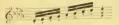
#### THE DIFFERENCE IN FRACTIONS.

BY WILLIAM RENBOW.

"The smallest hair throws its shadow."-Goethe.

RECENTLY a city engineer had to survey a line for water-connection with a river a mile beyond the mountain north of his city. Looking through his instruments and watching the operation, you would soon find the reason for his extreme care about every 1/- of an inch. For a difference of 1/100 of an inch in the angle at his instrument would mean an expensive feilure at a distance of three miles.

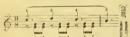
Have you ever stopped to consider the tiny fractions of time with which we musicians must deal? What a difference a fragment of a second makes in the character of a staccato-run! Take, e.g.:



Let us take it at a speed of eight sixteenth notes to a second. If at that speed we give each note one-half of its length-value, the little gaps between the separate staccato notes would each have a duration of 1/10 of a second. Put a slur below the dots, and thus give each note approximately three-fourths of its value, and we have little rests amounting to 1/2 of a second.

And yet it is just that slight difference of 1/22 of a second between the gaps in the first run and the little teenth notes require the hand to jump down for them rests in the second run that makes the difference in in order to fill in the harmonic background with uncharacter between a sparkling staccato and a delicious ohtrusive smoothness. non-legato under the hands of an artist. That is an important trifle. For, if you cannot make the difference, you lack by so much the power of characterization. And it is this power that the modern development of art demands. A hlurred and indefinite effect means mediocrity nowadays. Stop to ponder the fact late, the melody a will have what the Germans exthat the artist works for years and years in order to acquire control over these infinitesimal silences that give character and color to his interpretations. He the cantabile. gives lavishly of his time to learn how to use its

These diminutive sections of time also claim our attention in connection with the singing touch.



Here the difficulty is the direct oposite of our first problem. There the question was: "How shall I regulate the length of the little gap?" Here, in playing the melody, it is: "How shall I suppress and prevent it altogether?" As most frequently happens, the melody here is sung by the highest and most easily followed voice. Yet every teacher knows how often and much he must insist upon a perfect legato, and how easily the little gap will slip in just the instant before each following melody-note is taken. And here it must be watched all the more closely because the accompanying chord-notes are to be delivered staccato and the upper finger will almost always rise from its melody-note sympathetically with the last of the two chord-notes, instead of holding firmly for the last fraction of a second till the next melody-note falls due. And so common is this fault that composers have to caution the would-be performer by using repeatedly the indication ten. for tenuto-to be held. For it is absolutely certain that the fast fraction of the second between two contiguous melody-notes is the one that makes or mars the smoothness and

Another example calling for nice discrimination in subdivisions of time is brought out in connection of the hy-products made from the waste-material that direction suggested by the various possibilities of the with the use of the pedal in bridging intervals too long for the hand.

THE ETUDE

This is not an unusual or difficult passage, and yet it requires a most delicate precision and accuracy of pedal management. The pedal here helps us from two stand-points. First, it gives the melody-notes roundness and fullness by allowing the other harmonicallyrelated strings to vihrate sympathetically with each note. And again it holds the melody-note and thus hridges over the jumps the hand must make in order to reach the accompanying sixteenth notes.

A double difficulty is here presented, because, in proceeding from one melody-note to the next, the pedal must be held to the very last instant of the first note; in fact, until the very moment when the finger is in the act of striking the next key. Now, the prohlem is to prevent one particle of hreak between the melody-notes and at the same time to prevent one particle of hlur or overlapping of the underlying harmonies. In other words, the release of the pedal must not be made one fraction of a second either too soon or too late

But no sooner is that difficulty passed than another comes upon its very heels. Now the task is to put down the pedal immediately on the instant the finger has atruck the succeeding melody-note. For as soon as this second melody-note is struck, the lower six-

A few trials of this jump from the high a down to the c natural will show you that it is absolutely necespary for the pedal to be down during the last half of the instant the finger is on a before the jump is made. For if the pedal comes down one semi-moment too pressively call a "dumpf" effect-the feeling of a dull, unresponsive thud, instead of the full round ring of

When we consider these very important relations of the tiny hits of time to clearness and smoothness of expression, we are not surprised that so few of the thousands of piano students ripen to that pink of perfection which we recognize and demand in an artist. Because the mastery of these minnte details demands two important qualities in both teacher and pupil.

First, a nice perception of the intrinsic and relative value of these moments of time. This article is intended to emphasize their absolute importance. And the illustrations and problems cited may help us to a nore careful and accurate appreciation of these values. It is true that the genius is guided in these matters by his intuitions, hut as only one in a hundred thousand is a genius, we who are only more or less talented must not leave anything to hap-hazard impulse. So success requires of ns a close and exact analysis of effects, so that we can work up to that habit of precision and sureness which will finally operate as smoothly and nuconsciously as the artist's

Further, teacher and pupil must have infinite patience or they will never acquire this nice perception and this hahit of precision. And here is one great American shortcoming, in spite of the repeated warnings great European teachers have given us ahout this very failing. We are so accustomed to think that we must "get over" so and so much each lesson-mere bulk. We come to think we are "losing time" when we stop to dwell deliberately npon such minutize as the bits of a second and upon such trifles as the momentary blur of the pedal effect. Yet we know and acknowledge that in every other line of work the mastery of detail is absolutely necessary to success. Indeed, it is the one essential of modern success. Armour's immense fortune was built up from the profits gifts without the divine spark, developed technic is a hutchers usually throw away—every scrap of the cow instrument as it yielded up its hitherto unexplored and every drop of its blood is taken account of

Who would have heard of Darwin or Pasteur if they had not for years patiently investigated germ after germ with the microscope? The most fruitful part of Darwin's life was the period of eight years he pave to the study of the cirriped-a wee hit of a thing a tenth of an inch long.

What distinguishes the artist from the artisan? His finer sensitiveness to details and a more sympsthetic responsiveness in his use of them. And surely nothing will help more to hring us nearer the standpoint of the artist than the study of these significant trifles. It will inevitably educate and refine our own sensibilities and responsiveness. We must first feel these little delicate distinctions, or they will not be manifestad in our interpretations

#### TEACHING: ITS PURPOSE AND ITS INFLU. ENCE UPON MUSIC AT LARGE.

BY ALFRED METZGER.

AMONG more liberal thinking musicians and music lovers the wrong idea is prevalent that teaching is not necessary for the education of the gifted person. They claim if a man or woman possesses talent it is easy for such to educate themselves in the mysteries of any art or profession without the aid of an instructor, and that one who is not endowed with natural musical instinct can never be made a musician-no matter how energetic and brainy a teacher may mold his musical career. While I thoroughly coincide with the latter view. I cannot agree with the former conteation. A teacher is absolutely essential in order to spread the true gospel of music among those willing

No one will deny that a baby is taught to speak as soon as bodily development is sufficiently advanced to permit of imitation of given words. This is the fundamental teaching a child receives, and even this is not sufficient to unveil before the child the ravishing beauties of literature—the poetic, romantic, and scientific sides of composition. In order to he refined in conversation and association we must know more than the mere words and periods which were tsught us parrot-like in our childhood, and hence our schools are necessary institutions, for, thanks to them, we sdvance rapidly

Now, what is true of the bahy who is taught how to talk is also true of the music student who is initiated into the beauties of the art. Like the bahy, he must be taught little and simple words first, or, musically speaking, he must be instructed in the rudimentary exercises of music. And just as a child contiques to utter words and phrases until a certain age has been reached when the public schools may continue the education, so a music student should receive primary instruction until he shows unmistakable signs of fluency and complete grasping of that which has been presented to him-then and then slone should be trusted with the more difficult creations of the masters, and thus his education will become gradual, but firm. When you haild a magnificent building you must first lay a solid foundation which may carry the structure without danger of collapse. As it is with as edifice, so it is with a pupil. If you begin with a hasty instruction, you will never succeed in making a good scholar out of him; hut if your foundstica has been careful, solid, and conscientious, that which yon will huild upon the same will defy all storms and earthquakes of professional life, and you will have reason to feel proud of your pupil.-Town Talk.

SCHUMANN, Chopin, and Liszt unlocked the treasures that lay concealed in the pianoforte. The first and second, having immortal creative genins to let loose, developed technic along the lines suggested by their own individualities; the third, having great territory to him .- W. J. Henderson.

#### IDEAS FOR TEACHING CHILDREN

DV JEAN PARKMAN BROWN

SURELY, one of the most vital things in teaching is to interest the pupil, be he young or old. If young and he goes to the piano outside his practice-time, and sometimes wants to teach his little melodies to other children, the teacher may be assured that he is on the high road to success.

off then, you wish to insure the interest of your nupils, there is only one way to do it, and that is to make certain that they have something in their minds to attend with, when you begin to talk. That something can consist in nothing but a previous lot of ideas already interesting in themselves, and of such a nature that the incoming novel objects which you present can dovetail into them, and form with them some kind of a logically-associated or systematic whole "

If the first melodies you teach a child are those with which he is already familiar, you awaken his interest at once. For instance, play to your young pupil a melody he has sung in kindergarten or in school, and give it to him for one of his first lessons. He will be far more interested than in melodies he has never heard before.

If the pupil is very young, -six years old, perhaps, -why not teach him these little melodies hy ear, before teaching him the notes? For instance, "Cuckoo, Cuckoo!" Tell him about the "pulse" in music. Let him count two heats, one on G, one on E. He might play this as a little solo, playing the same notes with both hands, or you might play with him a simple bass thus advance a step. accompaniment.

Wieck did not teach his daughters, Clara Schumann and Marie Wieck the notes until a year after he becan to instruct them. His first effort was to train the ear. Almost without exception children are interested in ear-training.

Has any teacher failed to see a child interested if he strikes a tone, asks the child to name the octave it is in and then lets him bunt it up on the second piano? How his face beams with delight when having struck it, he turns around, exclaiming, "There it is!" When a little more advanced, he will be able to repeat intervals on the second piano.

In teaching rhythm, especially, a second piano is a great help. One may tell the pupil to keep time and lesson. to count evenly, hut if you play the little melody with him on a second piano, he feels the rhythm. Do not let him drown you out in parts that are pianissimo; mske him take his part in the crescendo and diminuendo passages, and play with expression. When I spoke of teaching a young pupil melodies hy ear I meant, of course, for the teacher to play it over on one piano, note hy note, and have the pupil repeat it oa the other.

In teaching with only one piano, let the pupil turn his eyes away from you, and name the octave in which a tone is played. What child is not interested in hearing the dominant seventh chord resolve to the tonic? One little boy called it "busting"; another child, "dissolving." "Dovetail" this knowledge gained into pieces and studies.

The pupil will listen with interest while you play plagal cadences if you tell him that the "Amen" to hymns usually makes a plagal cadence. It will give him pleasure to distinguish at a distance from the piano between perfect and plagal cadences. And he will be far more interested in the cadence-say of the Streabbog opus 63, "Etude I," measure 8-than if he had never heard you play a perfect cadence

But how shall we make the teaching of technic interesting to young pupils?

Just here let me say that "it is nonsense to suppose that every step in education can he made interesting. In music, as in everything else, "there is no royal road to learning." Still, there are many helps that can be given over the hard places. Some children like illustrations. To he told, for instance, that the hand is like a house, and that the fingers playing np and down are carpets being shaken out of the windows, drudgery.

makes them understand that this ought not to shake the whole house! One little chap, eight years old, who had been told this, said at the next lesson that the carpenters had been at work on his house, and "it didn't shake so much any more!" It was evident that he had been practicing his five finger exercises with interest.

If the teacher takes pains to notice all these little achievements of the pupil, that, surely, is another important way of keeping up the interest. "It is useless for a dull and devitalized teacher to exhort her pupils to wake up and take an interest. She must first take an interest herself; then her example is effective as no exhortation can possibly be."

One effective way to start interest and to keep it alive is to have pupils neet and play before one another, informally, as often as once a month or six weeks. Of course, a formal "musical" could not be given as often,-that is, one where the parents and friends of the pupils come to listen, and where the pupils are expected to play what they can play the

"The feeling of rivalry lies at the very basis of our being, all social improvement being largely due to it. There is a noble and generous kind of rivalry, as well ss a spiteful and greedy kind, and the noble and generous form is particularly common in childhood Can the teacher afford to throw such an ally away?" A pupil hears another play some piece that especially pleases him, and he expresses a wish to learn it. Possibly it may be a little in advance of his present accomplishment, but his "emulous passion" being aroused, the chances are that he will master it, and

How much parents can do if they will take an interest in their child's progress, make him play to them often, plan the time most convenient for him to practice, and not give him praise where it is not deserved) If they can read duets with their children, what a help in teaching them to read at sight! For in a short lesson, how little time a teacher can give to this important part of a musical education.

Why should not every teacher have a musical library containing casy duets and casy solos? At each lesson the pupil can be given some music to read at home. These pieces should gradually increase in difficulty; then the pupil will make steady progre in reading at sight without taking time for it in the

Some of the solos should be easy enough for the younger pupils, for instance, Kücheameister's opus 120 and opus 125; also François Behr's opus 575,

For more advanced pupils, there are Krug's arrangements of parts of different operas, etc., until the pupil is able to resd the Haydn and Beethoven quartets and symphonies arranged as piano-duets.

The expense of this library should not fall upon the teacher, as each pupil could pay something-perhaps two dollars a year-for the use of the music.

No teacher should neglect to give his pupils opportunities to play with other instruments. It seems difficult to arrange for an ensemble lesson every week for school-children. Once s month, however, is far better than not at all. The music need not be so difficult as to take too much of the pupil's practicetime. There are the "Volkslieder Alhum," the book of "Favorite Tunes for Piano and Violin," or "Piano and 'Cello," and Peters's edition of "Classical Pieces" for more advanced pupils. A pupil who is to make music his profession should early learn to play accompaniments, and should have the opportunity to play with another instrument as often as once a week.

Without work, nothing! But when the work is doze with interest immensely more is accomplished. The pupils' meetings, the ensemble classes, the library, -all take the teacher's time and strength outside the lessons, but the benefit to both teacher and pupil is full compensation. Indeed, it is a question if the extra time given by the teacher is not, after all, a saying of his vitality, for as soon as the pupil does his part with enthusiasm, teaching is a delight, and not a

#### THE TRUE BASIS OF TECHNIC.

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In these days of "advanced methods" in piano technic there is a radical manuer of doing everything. We are taught to reinforce the fineers with the foregree muscles, or even the triceps; wrist figures must have the conscious aid of upper arm and shoulders; chordpassages demand, in addition to the yielding wrist, all the weight and force that shoulders and back muscles can levy. In other words, "advanced interpretation compels a quantity and quality of technic that cannot be produced by simple muscular means.

Modern technical investigation seems to confine it self largely to discovery how to do simple things in a complicated way There is justification for this modern concert standards demand a velocity and power that cannot be obtained by simpler methods. One must have force and brilliancy at all costs, and results can justify any means whatever.

Such is the standard of the ultramodern technician. He is forced to it, but nevertheless the actual basis of technic must remain the same in sulte of modern short cuts. Suppose you are to reinforce the fingers with the arm. Unless they have independence and individual capability reinforcement will only prove their weakness in the most searching way. Unless the wrist is trained as a single unit of effect the addition of the upper arm and shoulder will only make certain its Inefficiency and stiffmens

Never overlook the simple facts of technic. fingers wrist, and arms. They need more separate, individual drill than ever before. You cannot get complicated results with unstable elements. If you have independent power of fingers and wrists to huild upon there will never be any danger of not being able to reinforce it. Never discontinue detail drill of the units of technic: the subordinates must fulfill their duties automatically, in order that the executive head may combine them at his will. Never neglect an altramodern "hint," study out new technical devices and makeshifts constantly, but remember, above all things, that foundation is essential to their amounts

#### PLAYING OR NON-PLAYING TEACHERS

WHETHER the perfect teacher of the pianoforte or for that matter, the teacher of any musical instru ment-should in strict professional course be one who both can and will make practical exhibition to his pupils of the works under study seems yet to re main a most point. Abstractly considered, it would appear the only right, proper, and inevitable thing for the skilled trainer, in any art whatsoever, to fire "show the way" to the yet inexpert, but presumedly eager and imitative disciple.

It is curious to note, not only how many arguments to the contrary are adducible, but practically, also, how many professors of eminence have achieved good vouchsafed to their charges. To this strictly nonplaying class have belonged such esteemed tutors as Lebert, Plaidy, Villoing, and Deppe. We can understand how some gifted teachers able to theoretically direct and inspire their pupils-may, for various reasons, be not always competent or in readiness themselves to give the lest reading of all and anndry advanced works of the classical and modern repertoires

Virtuosi, again, are apt to be jealously reticent, not wishing their pupils to acquire too easily certain "tricks of the trade": indeed, for several reasons, the virtnoso, in general, is hy no means the best possible teacher. There remains, however, a large class of teachers who do not play, by reason of their sheer incompetence; these flourish strangely enough and seem to be rarely "found out." - Musical Opinion.

Don't imagine that ideas are only for the few. The reason that some have many ideas, while others have few, is simply because the former people are receptive to them, for ideas are germa of life, and week for conditions suitable for their growth.

#### FIVE-MINUTE TALKS WITH GIRLS.

BY HELENA M. MAGUIRE

MUSICAL ODDS AND ENDS.

SERASTIAN BACH, in prefacing his "Inventions," spoke of them as making a "plain method of learning how to play clean." Bach was a man who had the happy faculty of being able to say well, as well as to think well, not only in notes, but in words. No other words would have carried his meaning so straightly, or set it down so securely upon the attention of the reader, as those two simple ones: "playing clean." Do they not convey at ouce to your mind the image of piano-playing that is dexterously fine, free from any fault or defect, whose every detail is delicately, completely rounded? Clean playing, of whatever grade of difficulty, is the only kind that is pleasing, that can convey a sense of the beautiful.

There are a great many girls who study conscientiously, who play well, yet who do not "play clean," and, thinking about them, I have found that there are odd bits of music-musical odds and ends, we might call them for want of a better term-that are given little or no attention, and that these are the cause of much defective, untidy playing,

For instance, there is an odd end to notation which causes many a discord, although at first thought it would seem almost too simple a thing to speak of to any girl who has studied any length of time. When first a girl takes lessons, she learns the lines and spaces of the great staff, and then the lines and apaces which are added above and below, hut because very few etudes and none of the simpler musical compositious use the notes that are lower than the B ou the third added space below the F clef, to these lower notes there is given small attention, so that when she does come to them, she plays them uncertainly, never having taken the care to make sure of them. Therefore, we have many errors such as the fundamental note of the chord of G being played ou F and then hastily corrected, simply because these three or four added lines and spaces, being only occasionally used, have never received their due measure of attention, and because this bit of notation has been thrust in with the odds and ends.

loose is that of the sharps and flats beyond the usual five, so that C-flat and E-sharp, etc., never become really familiar quantities to a girl; she cannot remember about them because she has never coucentrated her mind upon them, and so plays them incorrectly first, making a correction necessary every

Musical odds and ends of quite another sort are life. The gift of teaching is largely dependent upon the turn, the trill, the mordent, and the grace note. These do not belong to the melody in any seuse; they are old-fashiouedly called orunments. More and more, in the new editions, the notes for which these signs discipline and criticism. If this mental condition has stand are being written ont in the musical text, but although all musicians of to-day do not agree as to teacher must bring about, with all the charm of an the beauty of these embellishments, the mystic signs eager and sincere enthusiast, the proper mental attiare still with us, and there is a clean and a cluttery way of interpreting them. A trill rudely broken off is a very different thing from a trill whose end is nicely turned and fitted into the succeeding note. A mordent inverted is quite different from one which is not meant to be inverted. Again, there are no two by nucouscious antagonism, obliged to override obthings more unlike than the long grace note and the stacles that onght not exist, and which, happily, are short grace note, than the appoggiatura and the not frequent. This non-receptive state does not alacciscatura; the one has an accept, the other has not; the one has languisbing expression, the other is crisp, brisk, and burried; the one leans gently toward the melody, the other literally crushes itself into the develops the idea that strive and strife are synon-

You know that, if you were making a piece of Battenberg lace, it would not be of much use to be able upon an investigating tour of his own, and has listened to put the braid nicely npon the design, the buttons to criticisms and opinious which seem diametrically where they belong, the linen in the center, and to do opposed. Not schooled or experienced enough to comall the "whipping" if you did not also know how to prebend that there is a difference between criticisms "fill in" all the odd little places which occur in the that are a "matter of opinion" and art-knowledge, he but let me ask yon do you know Mozart's symptom

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doing this, and if you were to try to think of every musical composition as a beautiful design whose mission it is to delight the ear, even as lovely lace delights the eye, you would see how necessary it is that all the odds and ends be carefully thought of, that there must be no gaps in your knowledge, that every little "out" is going to mar your aural pattern, and that every mistake which has to be patched is bound to cause a bungling place in your reudering.

Clean work means carefully-thought-out details. It does not mean thinking down to a certain note and letting the rest go as unimportant odds and ends, simply because they are not in common use; it means thinking the whole way down. It does not mean becoming acquainted with a certain number of scales and not troubling about the rest because they are uot in every-day use; it means becoming acquaiuted with every scale equally well, so that when you do come across them they will not embarrass your fingers by their strangeuess. It does not mean thinking of all embellishments as of the same nature and substance, to be played all alike or in the easiest way; it means the giving to each the characteristic iudividuality which was the reason for its having been invented. A turu is no more like a mordeut than the weaving-stitch" is like the "cross-stitch," uor are they to he made alike, any more than the two different

Give your mind entirely to each of these odds and ends, as well as to anything else in the course of your musical study which you feel to have been ueglected, or upon which you are not quite clear, ouce; tie each one up carefully with a wisp of concentrated thought, once, and you will then have them always at your command when you need them. If all odds aud euds are thus carefully taken care of there will be no vagueuess in the left band, uo raggeduess or clutterment, and in "playing cleau" yon will be observing that orderliness so dear to heavenly jurisdiction.

#### MENTAL ATTITUDE OF TEACHER AND PUPIL.

BY F. ROENA MEDINI.

A TEACHER of teachers must have natural psycho-

Another "end" which is apt to be allowed to go very logical gifts that can scarcely be put into analytical

is concerned, especially that a point can be passed over because familiar to every-day life, for the complexities of the brain are mercurial and altogether perplexing, and often fail to respond to anything like reason or to the analysis of the simplest problems of the psychological intuitions that lead one to comprebend the sensibilities of a student, who has dissrmed himself, as it were, and stands a target of strict uot been nnconsciously assumed by the student, the tude of student versus teacher. Only through a harmouious beginning can thought answer thought.

Nothing is more depressing to a teacher, whose greatest wish is to unfold to a student an understanding of himself and his powers, than to find time wasted ways appear in the aggressive contradictory or antagonistic uature, but is reached by undue anxiety ou the part of the student, whose self-examinatiou mons. It sometimes comes from professional criticism following unrest that has led a pupil to start design. The beauty of your work would depend al- suffers much as did Lot's wife and his backward looks nies?"

most cutirely upon how cleverly you succeeded in leave him, if not a pillar of salt, in a chaotic state of mind that is quite as unstable should a cloud hurst over his bead. And no student escapes the gloomy discouraging days when ideals travel faster than an

If, as occasionally bappens, the mental attitude is nou-receptive for constitutional or babitual ressons, and neither the powers of the teacher nor the willing. uess of the student can harmonize the unfortunate conditions except through constant effort and frequent friction, the pupil should he dismissed and inspirations devoted to a better cause than merely the vanity of subjugating mind to mind rather than turning it to the subject-matter in haud.

There is, bowever, even a greater and more subtle euemy to the unobservant teacher who is doing conscientious and beroic work, and fancies the apparently receptive attitude of the student is all that could be desired. And this is when the teacher suddeuly discovers, after mouths of lahor, that the rich treasures of an euthusiastic mind have been poured into deaf ears and the student who seemed drinking iu a store of nseful knowledge has been dumbly passive and wholly untbinking. Such a nature is generally willing, and will be found to possess-deeply buried beneath a calm exterior-a strong, sympathetic, even emotional, nature.

Such a nature requires development of the imagination. It must learn to assimilate thought and expressiou; it must be awakened to emotion that will respond to the quick, for they have never learned that there is any relation between musical expression and thought

The teacher student has two attitudes to study, one the passive, the other the active; and that which is desirable as a student seems weakness in a teacherin other words, the student who obtains from a teacher the greatest good is the one who comes to confess his sins, known and unknown, and seeks their remedy, but the student, in turn, becoming the teacher must readjust the attitude from receiver to giver, and the mark of interrogation drops its shepherd crook to form a decisive period, if not to the imperative mood.

Where the student has wandered, tearfully and pleadingly, the teacher gives forth hopefully, smilingly, confidently, for he will commit a crime if he oversteps by a bair the boundary of the known. Experiments must be practiced upon himself alone.

There are stages of study when the studeut must be It is never safe to assume anything where mind led to throw off the passively receptive condition, for the advaucing and retreating of mind-waves between teacher and pupil are to be equalized, and, while the teacher is giving ideas to the pupil, the latter receives uothing that is not returned by application, uo matter bow imperfectly, until, in time, the mind is adjusted to the return of the perfected thought in tones and expression which speak glad and perfect victory for

A balf-knowledge works great injury to the world, and teachers deny themselves manna of heaven when, the necessity of teaching arising, they reason that further study will lower their standard. The standard set for themselves should always be bigher than the oue attained, and to assume the unattained is charlatanism, and this last bas been rampaut too long to be tolerated by an enlightened community. Life is short aud art is long; sometimes she becomes foot-sore and bedraggled by the pressure of necessities and consequent discouragements, but she will certainly desert the man or woman who turns away with a frown from progressive research .- Music.

WHEN Sir Sterndale Beunett was Principal of the Royal Academy of Music, some young men came to him as candidates for admission as students, and, with the swagger that comes from "advanced" thoughtlessness, with the grandioso air of superior persons. said, "Ah, we go in for Wagner and the modern

school," and so forth. Beunett quietly replied: "Far be it from me to him der you from any explorations in any region of music

#### A LETTER TO A YOUNG COMPOSER.

DEAR MADAM:

Your song has arrived and received my immediate and careful attention. At the risk of causing you a temporary disappointment I should not advise yon to publish it. The full reasons for the verdict are such and infer from it how much less important the inas would require a great deal of writing on my part: and even though I could put them all down, it would done with the invention. still be a question whether I could make my meaning clear. A personal interview might he necessary for it.

The reasons cau, however, be summed up in the statement that-dou't he pained too soon, pleaseyour song is not a composition, but rather a retained improvization. The difference is simple,

An improvization comes and goes; a second-and it exists uo more; it may please for the moment, but it does not last long enough to admit of judgment, or even of a more than superficial understanding on the part of the listener, who, if a part of it should be unintelligible to him, can always assume that be did not hear it rightly.

But a composition stays; it is intended to please lastingly, at least long enough to be learned; it must he understood; it will be judged ou paper, in a state of permanency. A composition, he it a musical or literary oue, is a treatise, an essay, an article (call it by sny name) on a definite subject, and this subject must have definite features, and these features must be mentally tangible, or the listener gets lost.

Now, there are very pretty turns in your song, which should make very acceptable incidentals, but the body itself is missing, that body which the incidentals were only to adorn Am I clear?

As in the works of all amateurs, there is too much material in your song; there is enough in it to make a book of sougs, hut it is undeveloped. I trust you are earnest enough not to feel wounded if, by way of illustration, I liken the song to au article composed of nothing but headlines, or to the index-page of a

The material is all very well selected; nice little ideas boh up everywhere, but they die in the hud to give room to others who again succumh to new ones erowding them out. I have rewritten the first stanza of the song, not to give you a model, but merely to show you how simply the soug can be written. The melody of the first eight measures recurs uow at ouce in the piano accompaniment while the voice murmurs the text on one or two notes: this recurrence gives form to the song, without which the song is not a compositiou, but the mere wandering of a musical mind from thought to thought. Personally I should not employ more than one octave of the voice in a song of this type, but I kept as close as possible to your own notes.

Your bridge or modulation to A-major is too abrupt, and the continuation in D-minor a trifle coufused. The latter is, besides, far too elaborate for such a text, making almost a left hand study for the

If you wish it, I will rewrite the song entirely; hut this would take from four to five hours. Theu you could publish it with the calm feeling that your ideas, your style, your manuer are preserved (only the form being changed), and that the song can boldly face the hroad light of permanency and criticism. I can say this safely, because my work should not consist of addition, but of elimination, for, as said before, there is too much material in your song.

Let my words not discourage you; the erroueous view that composition is a mere matter of natural gift is so wide-spread that you deserve no blame for sharing it. Try again and again, round out your thoughts, express them simply and clearly, no matter how naive or juvenile they may look at first, and learn to develop a THOUGHT; then you will soon see the disappointment which may just now dim your eyes.

All of Jis. 1 which for aging Joseph Both Con of this advection of the property of the prope Ask of Liza Lehmann, or of Mrs. Beach, or of Mademoiselle Chaminade, or of any composer, man or woman, by what road they arrived at their skill, and they will corroborate my advice. Remember that

the material to the immortal "Fifth Symphony" of tieed for the best results. No amount of talking can



ventive portion of a composition is, than what is

Very truly yours, CONSTANTIN VON STERNBERG.

PRIMARY TEACHING

BY FRANCES C. ROBINSON, TT

GETTING PUPILS TO PRACTICE.

THE best teaching cannot make a hrilliant musical performer without the carnest co-operation of the pupil. Teachers point the way, but progress depends largely upon the pupil's own work. All pupils should be shown, at the start, how to practice. As to length of time, for juveniles, I advise a half-hour's practice, daily, for the first few months; after that an hour, divided into two half-hours at different times of the day. The first half-hour can easily be used for exercises and scales. Pupils must count aloud while play ing their first studies, and always in practicing seco work. When a certain degree of steadiness and certainty is acquired. I allow them to discontinue counting aloud, where the rhythm is simple, and I assist them to count everything mentally; hut the moment they are faced with a difficult passage I urge counting aloud again. That there may be harm ful effects, in excess of counting aloud, I admit, and teachers must exercise their judgment regarding both this and the use of the metronome.

When a pupil (I refer to a beginner, of course) reads a new exercise, or study, at his lesson, let him first play the left-hand part alone, then the right-hand part, and after that both parts together. I frequently give young pupils a study to read and "work np" by themselves, for uext lesson, impressing upon them to begin each hand alone, then both together, always remembering to pick out the "hard places" for special practice. At the uext lesson I expect fingering and time to be correct, as well as the reading of the notes. Knowing this, they acquire the habit of working care- Being and thinking hopefully with a determined pur

No book is needed for the first several lessons, but I usually give one to children at once; they feel more

All pupils should be trained, from the start, to listen playing of another. I advocate the giving of little tonal production, which falls a trifle ahead or behind pieces, very frequently, to children. By means of the beat. them the cultivation of musical feeling, or expression, may be begun very early. Scales must be made interesting, as they can be when taught in all their variety. Begin with a long, full tone, for each note variety. Degin water a rong, and do, that of the scale, calling it legato. Follow this with a little by any other fault, for, without definite set of finger more speed, making the touch lighter and explain ings, you will never possess easurance. that this is a more delicate legato; then pass on to staccato work. The words legato and staccato, I find, are remembered by little ones more readily if I use remarks will be of any avail. the word long with legato, pointing out that both words begin with I; and short with staccato, both words beginning with s. I explain, at the same time. that staccato touch must be light as well as short. After pupils can play scales with good legato touch, and also staccato, both slowly and rapidly, I introduce accent and the different tempos: etc. Next I introduce shading, a very gradual cresrice versa. Never use a book for scales. Teach both the harmonic and melodic minors. I approve of the that they can learn to play a little bit, without know. the narmonic announce among a proposed on the last step one was to puny a title bit, without know-teacher's illustrating all the varieties of scale work. in anything, or even larning the notes of two cless. teacher's mattraining an one variety should be prace in too ridiculous to give a sober second thought.

show a pupil how liquid the sound of some scale playing should by

Always select exercises, studies, and pieces which give the left hand as much to do as the right one. The left hand must be developed equally with the right. This will necessitate more work for the left hand than for the right, in most cases, the hands not being equal in strength or dexterity.

All piano pupils, in primary grades, will play rapidly if allowed. This serious fault, if once acquired, becomes difficult to break up. Teachers must ever guard against it. Slow playing and slow practice must be insisted upon. Velocity can only come, satisfactorily, after a sufficient apprenticeship in slow, careful playing.

Teachers should reserve sufficient time for their own study. There must be a constant taking in if the demand of the constant outgo, in the instruction of others, is to be successfully met. It is necessary, too, to examine new music and methods of instruction, and to read current musical literature, as well as ancient. The study and practice of all clames of good music is also necessary, not that teachers are to be expected to be ready for performance on all occasions, few teachers have time for that, but such atudy and practice as will supply them with an inexhaustible fund upon which to draw for teaching purposes.

#### EXPERIENCES AND OBSERVATIONS FROM THE CLASS.ROOM

BY HERMAN P. CHELIUS.

VII

59. BE punctual in your attendance. It shows lack of respect, as well as interest, to come late, time after time, and then expect the teacher to make up your full time, knowing, as you should, that It discommodes the student following.

60. Avoid a sick, maidenish knuckle and wrist stroke, lacking vitality, energy, yes, everything but conceit and egotism.

61. Sighing, gaping, shrugging the shoulders, and looking weary are symptoms of a lazy, indolent disposition. Vigorous means must be resorted to to rid

one's self of these faults. 62. Be hopeful and sanguine in whatever you essay pose will overcome many seemingly insurmountable

62 One of the chief causes of ragged, slovenly unimportant when they carry a book home from the first decided playing lies in the fact that when striking rom the wrist-that is, in the forward awing of the hand-we hesitate before alighting on the key, thus to their own playing -- to listen as they would to the giving the effect of insecurity and wobbling in the

64. I cannot impress too strongly upon all students the great importance of learning passages with the correct fingering at the very outset. More time is wasted thinking any kind of fingering will do, than

65. On some students kind words are utterly wasted; only sharp, sarcastic, cutting, and stinging

66. Learn a piece in strict time, perfect technic broad tone, and be sure to hold notes their true values After all this, then learn to phrase, shade, use pedals and color, retard, and accelerate, but do not color and shade and put on the finishing touches first.

67. Never let duty and pleasure conflict. Attend to duty-that is, practice-first, every time; and as the seasons go on you will be convinced of the wis-

68. The idea that some students are possessed with

#### THE ETUDE

HOW TO BEGIN THE STUDY OF BACH.

BY EMIL LIEBLING.

TO THE EDITOR: Will it be possible for you to publish an article on the necessary requirements for a student desiring to play Bach's fugues in an intelligent manner? Is the aptitude for playing Bach more likely to be inborn than acquired? I am a member of a small club of pianists who are interested in Bach's music, and any information would be most helpful.

THE above inquiry, which has been referred to mc, is interesting and significant in many ways. I venture to say that ten or fifteen years ago it would not have occurred to anyone to make Bach study the subject of serious thought or investigation. Since then, however, music as an educational feature has advanced wonderfully, and the interest in serious lines of thought has deepened materially. Aside from the pleasure derived by musical students in the accomplishment of a beautiful art, or the satisfaction gained in professional success, it may justly be claimed that musical study finds a legitimate place alongside of algebra, geometry, and other sciences as developing the reasoning faculties in a thoroughly definite manner, and from this practical point of view it should be encouraged irrespective of specific musical talent. As one of many means of mental and artistic culture music fully ranks with other specialties, such as literature, art, and history. Many study at our art-schools, who never expect to paint pictures, and other interesting subjects are seriously pursued by carnest workers without expectation of later utility.

Bach study, more than any other, calls into play the greatest multiplicity of demands and requirements. In order to succeed one must be guided by an experienced hand; it will not do to have a smattering of a few inventions and fugues. The pedagogue who presumes to teach Bach properly must be master of the subject in its entirety. A critical selection of a defi- definite place at a certain development of the student. nite and systematic course is indispensable, and involves the ability to execute all the works. To teach Bach without being able to play the works in question is to attempt and perpetrate an absurdity. It goes without saying that this selection of the fittest material will differ with different authorities, but unless a teacher has definite artistic convictions in regard to the selection of material and the phrasing and interpretation thereof, the work will always be diffuse, prolix, and nothing will be accomplished in the end in spite of the time consumed

Even the simple Bach invention involves much of interest. The leading of the voices in imitation can be followed: then there is much of interest in analyzing the musical form and various modulations; proper phrasing, which necessitates perfect independence of fingers and hands and ready mental activity, is to be studied. In the suites we find the various danceforms cleverly exploited and the difficulties, technical and otherwise, multiply. Many sins of omission and commission are committed in the execution of the old embellishments, the proper rendering of which seems to be a terra incomita to most teacher

As to the necessary requirements for a proper rendering of Bach's fugues in an intelligent manner, they are distinctly technical and intellectual both. To master them technically presnpposes a course of study. including Czerny's opus 740, Cramer, and the Clementi "Gradus." The intellectual feature consists in being able to analyze each fugue according to its thematic development, and the magnitude of this task can readily be appreciated when one reflects that, while the form is seemingly perfectly set and definite, yet such was the feeundity, genius, and inventiveness of the master that each fugue presents different treatment, novel problems, delightful surprises, and convincing evidences of endless musical ingenuity.

The devoted student will also learn to recognize the melodic features of the work. To be true, they are ing to impress the necessity of constantly changing

clavichord are masterpieces of melody, while nothing can exceed the ingenuity displayed in the fifteenth fugne of Book I, or the cleverness of fugue No. 24, Book II, in which a rollicking gigue theme is put through its paces with inimitable humor. In fact, Bach presents so complete a compendium in the "Clavichord" alone of almost every phase of musical thought and emotionality (always tempered by his surroundings) that many ages will pass before anything can take its place. No one can lay claim to musical proficiency who has not mastered his Bach. No more delightful pastime can be enjoyed than the reading of his "chorales" (Peters edition), in which a neverending melodic interest and contrapuntal effect prevails; the latter feature is an integral part of the whole, never obtrusive, and simply a means to produce effect or climax. The elimination of foreign matter is the distinctive feature of Bach's thematic art; when he presents his theme and answer he finds sufficient material therein to work out the fugue; in this regard even such masters as Beethoven and Mendelssohn fail to preserve perfect unity. Handel, however, is a close second, and Scarlatti has done some clever writing; the works of these two great contemporaries of the great Leipzig cantor can be used to advantage as illustrating evidences of great contemporaneous musical ability. Great painters use few pigments, great composers few modulations, and this is the case with Bach, and yet the "G-minor" and "Chromatic" fantasies include enharmonic features which would not be out of place in Wagner's works. A minor and yet noticeable feature of Bach's ingenuity lies in the unlimited variety of his endings, and it will pay the student to study the final measures of the fugues with especial interest.

As to the aptitude for Bach playing, I would hardly consider it inborn; there may be a predisposition with some musical intelligences which would facilitate the more rapid acquirement of the necessary ability, but, in a general way, Bach study will find its proper and

#### THE TEACHER'S FERTILITY.

BY J. FRANCIS COOKE,

FRESH IDEAS.

AFTER the consideration of proficient training, probably no point is of more importance to the piano teacher than the ability to infuse a new life into an old subject. Any technical subject can become prosaic and uninteresting if not administered in proper portions, at the right time, and in an attractive manner. Unless the teacher is extremely careful, the pupil will soon come to look npon his lessons as simple periodical repetitions of the same old story. It takes no little ingenuity and discrimination to give each lesson

When we remember that it is often necessary for the teacher to go over the same subject many hundred times a year, it is not surprising that it is difficult to make each topic appear brand new to the pupil. Some subjects must be carried through several lessons and each time the teacher must discover some new point of interest not yet discussed. Well-trained teachers endeavor to keep in reserve many observations, which might well be introduced in one lesson, for the simple purpose of sustaining the interest. Let the student once feel that a subject has been exhausted at a previous lesson, and he will find little more use for it in the future. The amhitious student must feel his ignorance before he can completely master a subject, and at the first intimation of exact knowledge he is anxious to depart for newer and more engaging fields of knowledge.

#### TRASHY NOVELTIES.

It is not to be understood that the writer is strivmedicare reactives of the state of the state of the work with a view of introducing novelties. Many where others vanish after decades. The fourth, eighth, teachers, unfortunately, feel that it is necessary to

and twenty-second preludes from the first book of the vary the pupil's course of study by occasionally teaching him pieces of a lower grade or standard of musical worth. Children often clamor for such pieces in much the same manner as the average small have seeks the dime novel. It is well for teachers addicted to this practice to remember Emerson's dictum in the essay "Spiritual Laws." "The way to speak and write what shall not go out of fashion is to speak and write sincerely.

#### THE DILEMMA

Notwithstanding the vast amount of music written and published, the number of compositions adapted to eaching purposes is really very limited. This makes the teacher's task much more difficult.

Let us suppose that a teacher is giving a pupil the Haydn Sonata," No. 6, in C-sharp minor. Let us assume that the pupil has already mastered the technical side of the piece; the marks relating to dynamics have been carefully observed; the melodic metrical, and rhythmical phrases have been more fully cousidered, the general tempo has been determined and the style of performance decided upon.

It may happen that when all this has been accomplished the sonata may still remain unsatisfactors It may lack polish or perhaps there is a lack of a satisfying sense of the finished performance. It may lack repose; it may lack unity; it may lack power; may lack elegance or grace. It is then, and only then, that the fertility of the teacher is truly taxed If the pupil is allowed to go home with the simple in junction-"PRACTICE," the outcome will naturally be a failure to seenre what the teacher really wants-a true artistic interest.

#### A REMEDY.

It is the teacher's mission to indicate some new characteristic of the composition itself: to relate that portion of Haydn's life when he was known to be at work upon his earlier sonatas or even to represent some famous pianist's mode of interpreting some portion of this very popular work.

It makes little difference what the instrument is, the main point is to bridge the pupil's interest in the composition over to the next lesson. A spontaneity of thought at this critical period is frequently the salvation of some composition. The teacher should keep constantly in mind appropriate devices for imparting freshness to a lesson at all stages of its progress.

#### HOME-CIRCLE CRITICS.

THE best-devised plans and systems of the most concientious and painstaking instructors of music "gang aft aglee" most vexingly, without any hlame attachable to pupil on the score of indolence or stupidity In respect to private teaching, it is seldom considered how greatly, in many instances, the ill-advised criticism and interference of "home friends" tend to frustrate the intentions and artful rontine of the best experienced professor.

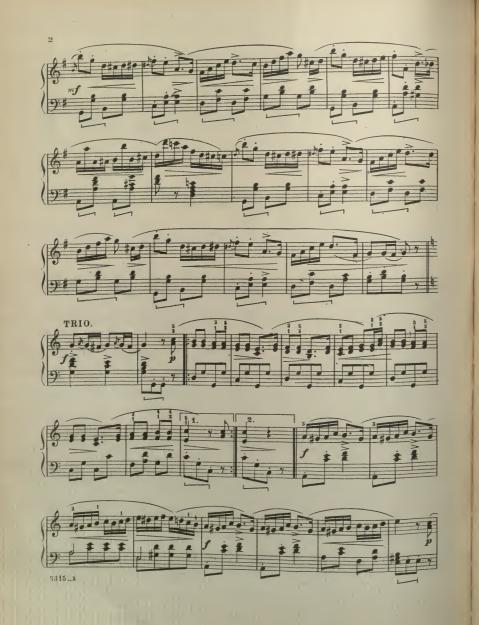
All good teachers know that in the judicious selection of the "next piece" for the anticipative young student is contained more than "half the battle" of the game; yet the nicely graduated classical movement is found to remain unpracticed as it should, the suxious master (upon searching inquiry) being told that certain critics of the home-circle have declared the piece "dry" and destitute of "tune," while even the lightest of recreational trifles often-much to the teacher's wonderment-meets with an indifferent reception. since "Mamma does not like it,"-forsooth.

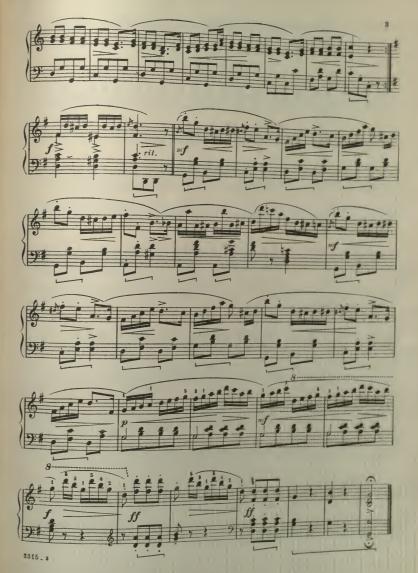
What with such drawbacks, and the competition of the big schools—these being too supremely autocratic in their dealings for such considerations to touch their professors—the private teacher has a hard task in these days. If too severely academic in his choice of study material, he risks an appreciable shrinkage of his clientele, while, if too indulgently bent npon suiting all tastes while yet anxious to his duty, he will likely find his hair falling off, or grizzling, with perhaps more than ordinary profes sional rapidity ... Musical Opinion.

Nº 3315

## Dance of the Gnomes.







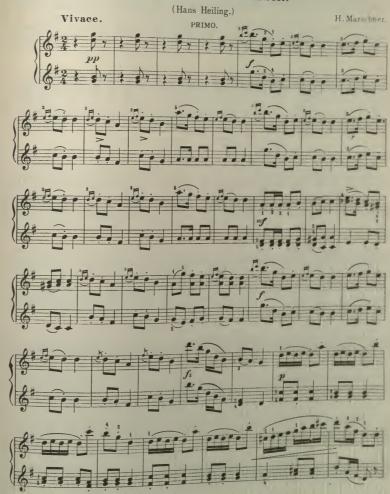
## <sup>4</sup> Nº 3316 Peasant's Wedding March.

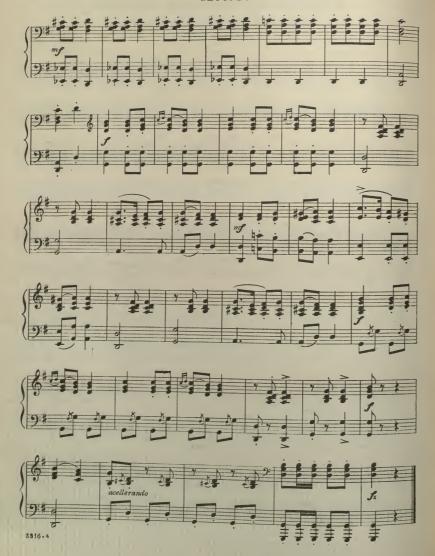
Bauern-Hochzeitsmarsch.

(Hans Heiling.) H. Marschner. Copyright, 1900, by Theo Presser 4

## Nº 3316 Peasant's Wedding March.

Bauern-Hochzeitsmarsch.

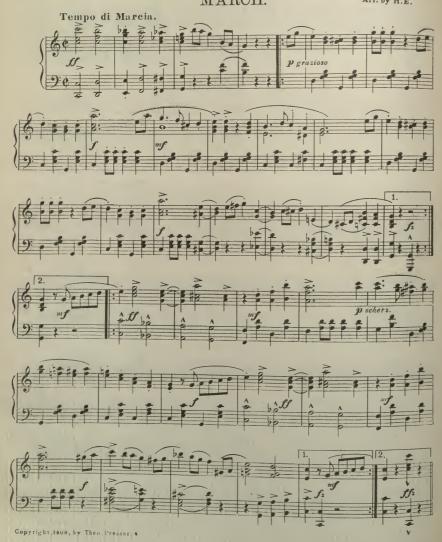


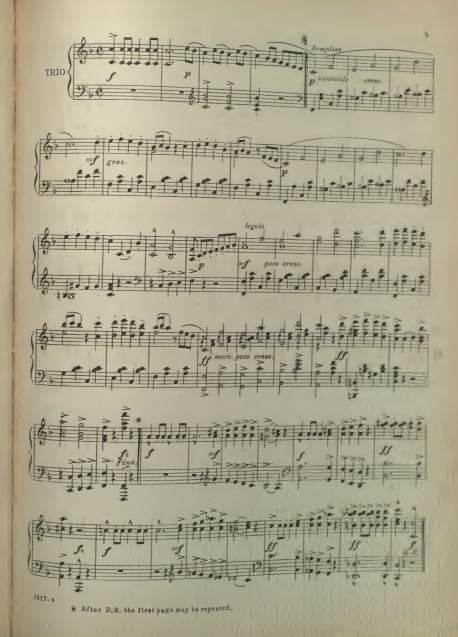




## A FRANGESA MARCH.

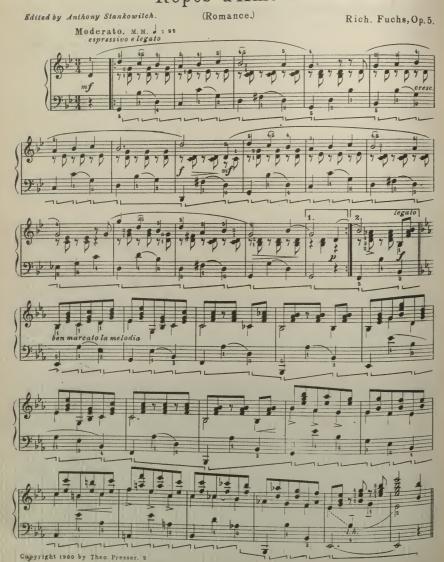
P. MARIO COSTA.





10 Nº 3318

Repos d'Amour.





#### Nº 2962

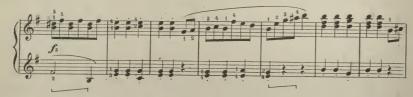
## Dance of the Elves.

Revised by C. von Sternberg.

Edvard Grieg, Op.12, No.4.

Molto Allegro e sempre staccato.









 ${f a})$  When Elfins dance, their feet are not supported the rhythm of the first motive as stated posed to touch the ground; so light is their tread that the grass blades hardly bend under it. Let your touch be equally light and dainty.

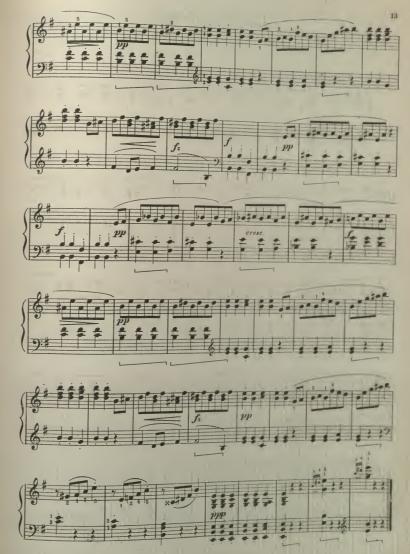
b) This is a suggestion of the Horn-call of Oberon, the King of the Elves.

e) The l.h. should endeavor to plainly reit- subject.

in the two preceeding measures.

d) Here begins the ascent towards a climax which reaches its summit at e), and then descends until that pianissimo is reached which is required for the resuming of the first

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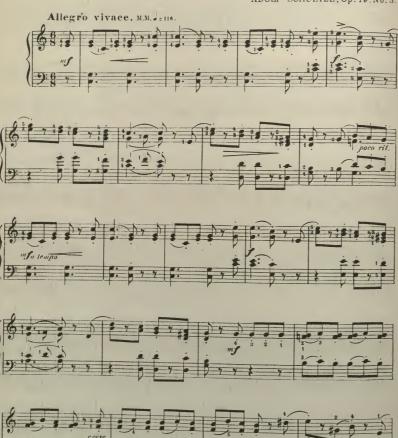


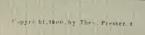
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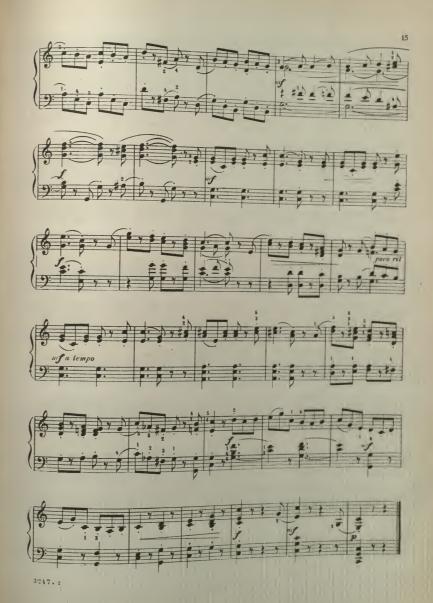
14 Nº 3247

## Hunting Song. Jagdlied.

ADOLF SCHULTZE, Op. 19. No. 3.





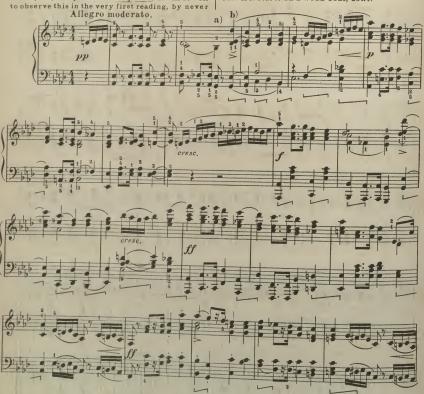


Revised by Constantin von Sternberg.

NICOLAI von WILM, Op.14, No.6.

This pretty piece affords an excellent opportu- | striking the sixteenth-note following a dotted nity to establish in the young player's mindthe fol-lowing important rhythmical principle: the fractional note succeeding a prolonged (or dotted) one, belongs to this dotted beat only in an arithmetical sense; musically it forms an introductory part of the following beat, and is to be conceived like the first syllable in "before" or "prevent" etc. There is no exception to this principle in this piece, and elsewhere, too, exceptions are very rare. It will be well

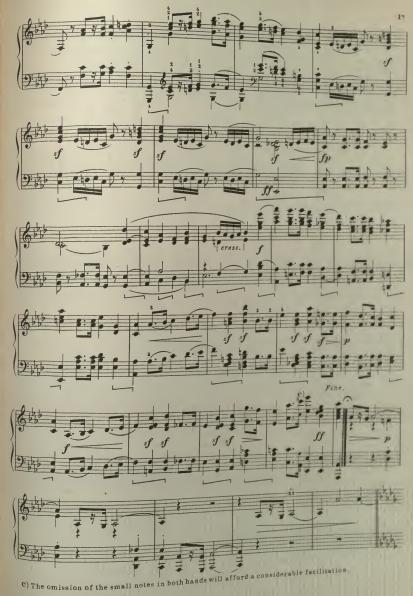
eighth, until the following note has been mentally so well prepared that both can be struck in close succession. If wait we must, let us wait on a prolonged, not on a foreshortened tone; this will insure rhythmical precision and prevent distort-ion of rhythm. It may be well to mention also, that slurs and accents have nothing to do with each other; if a slur starts on a strong beat, accentuate! if it starts on a weak beat, don't!



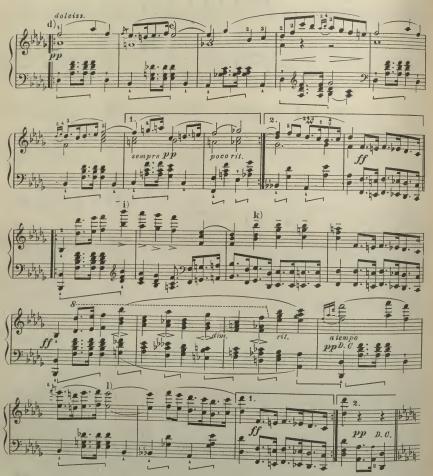
a) Strike the B flat as softly as the D flat above it has become in the meantime; the Bflat is not belonging to the melody.

b) Players whom this piece addresses will hardly be able to strike this chord in any other way than by using the thumb on the two lower notes, and sacrifice the tie on E flat.

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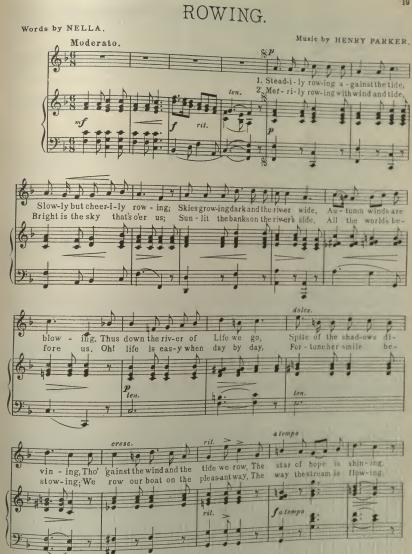


d) The left hand, while playing very precise in rhythm, must do it so softly in this part that the difference between the touches of the two hands must be considerable; only thus can the melody in the right hand be brought out.

i) Play these four quarter-notes in both hands strong and slightly detached from each other.

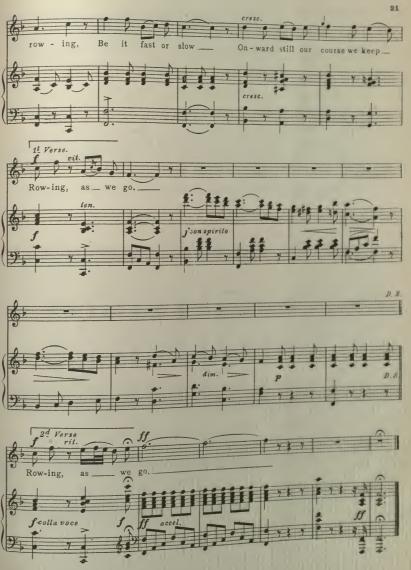
e) Strike this E flat well, and make the change underneath it (in the next measure) quite softly sothat the melody-tone E flat can be still heard above it.

k) Imitate in the right the manner of playing at i). 1) Remember what you did at e).

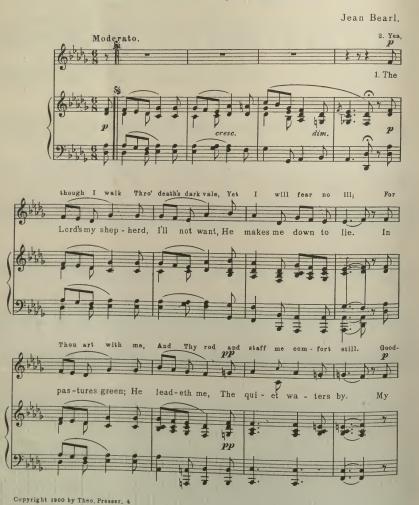




3880



## The Lord's My Shepherd.



1st verse only: soul he doth re-store a-gain; And me to walk doth make \_\_ Withof right-eous-ness, E'en for his own name's sake. Withthe path of right-eous-ness, E'en for his own name's sake.

2874

#### SOME POINTS OF SUCCESS.

BY WILLIAM ARMSTRONG

No. I.

THE SINGER.

SUCCESS means work, but it means also intelligent work. The plea is often made that the mind is only fresh and receptive for a certain length of time daily. This is all very true,-fresh and receptive in one direction. When this time-limit is reached, a limit which must vary according to the physical strength. and not according to the lack of energy, it is a simple thing to give, within reasonable bounds, both mind and body refreshment by change of occupation. By this I do not mean to keep the thoughts and energies fastened always upon the one theme, music, but upon those things which tend to cultivate the mind in any direction. And to none is this broader cultivation, this keener mental insight through knowledge of the wide range of subjects bearing on his art more important than to the singer, and particularly the opera

Rosenthal, the pianist, once said to me: "Everything a man has studied and learned shows in his music. When he fails to arouse his audience the trouble comes, first, through his lack of intelligence; afterward through his lack of temperament." But it is this very fact that a man has not alone studied. but learned, that gives him the power of command. No simple going over of a subject many times and then dismissing it, but study with a thoughtful concentration that means retention.

example of success through unstinted and unvielding work and sheer force of energy and will. She, herself, once said to me, in speaking of the relative successes self-reliant than any other. with and without work: "If you work five minutes you succeed five minutes' worth; if you work five of study for opera, said, with the truth which experihours you succeed five hours' worth. Plenty," she ence sustains, that many studied for too long a time added, "have natural voices equal to mine, plenty have talent equal to mine, but I have worked."

But her work has been intelligent work, reaching on the stage. Many such appirants are lost sight of acquired by her call its first real climax, in the sense of showing the application preceding it, in the study of Elsa under Madame Wagner's direction for the "Lohengrin" performance at Bayreuth. It was the exhaustive studying out of that one rôle that gave Madame Nordica and amid attendant surroundings. By this is not no diel no the most pronounced step in her career. The study of meant premature public appearances, the opposite exil. so much about the the gradual development of the character from girl but public opportunity after carnest study to find art as character from girl but public opportunity after carnest study to find to woman; the bearing of other rôles in the story upon that of Elsa, and their relation and influence; the reasoning out of every gesture, attitude and and particularly the woman singer, is not greatly to success the second of the movement, and, above all, the study of the words, undertake certain roles until a certain age, a matter next and to provide the study of the words, singly and with full knowledge and value of the settled in the main by physical development. Yet the remeaning—these things, constituting the coherent this powerful factor is commonly disregard 1. The the of a whole, tended not only to give powerful impetus to physical development by gymnasium and physical (a her future development, but they crystallized all that she had previously accomplished. But as ground-trade as proper tone placing, and by playifed culture have the late of the late work Madame Nordica had a good long apprenticeship I do not mean the series of superficial stigglings that to build upon. The elemental must precede the step or higher development, and in losing sight of this fact too many end their art before they have begun it. of artists with otherwise admirable power and equit no forth, is an

pronounced defeats. Mr. Jean de Reszke, after years for those about them. of study, was hissed from the stage of the opera at Whether strong sympathy is a gift or whether a Madrid. He went back to the studio and worked three strong sympathy whether st three years longer. Madame Calvé, whose Carmen has portions through the troubles of life, it must always Stongers and the state of the hade it difficult for another to follow in the role prove a most powerful stribute of success A singer music to reard within the next decade, was hissed in this part and on completely selfabsoried with no thought for any noting decompletely selfabsoried with no thought for any notin the stage of this same Spanish theater.

cited where defeat has been so pronounced that suceess appeared forced from it as direct result.

Five of where is the strongest evidence that we can Rosenthal says, all that a man has standed and more a need of the standard sured of the value of our achievements, but it is the assuring of others of their value that makes our

### THE ETUDE

As to shortcomings in personal appearance, not all temper that a last configuration is because because

hilde and had sent him her photograph, with a request nothing habit all your sent as a second to that effect. Looking at it, as he frankly told her mark upon the afterward, he said: "That face sing my Brünnhilde!" To teach upon the said: "to be said: "That face sing my Brünnhilde!" To teach upon the said: "That face sing my Brünnhilde!" To teach upon the said: "That face sing my Brünnhilde!" To teach upon the said: "The sa

While good looks are very desirable in a singer. Success seams of the are found in good art is more so, and surely you will not stop to energy and attached to the control of the same than the same consider the matter before you agree that a singer is accident or father than a single war accident or father than the single war accid better remembered by the beauty of her song than the shall exentually surpass if we work and enough a beauty of her features. Homeliness is a help to supplant ent success. It compels more than ever to a developing the seems three of the beauty that is within, the only source of religional singer low many direct when he did have ance when it comes to the final decision.

through their looks, but a day arrives when we dare now? no longer to scrutinize them through our glasses, and In mustal art as a complete set that the

the undeveloped power eventually to accomplish ceressuccess won by a the complete co tain ends, and another thing to know that you are be his infersufficiently developed to accomplish them. In the first Time is the great leader and the all the great instance self-knowledge sustains you, in the second climinator, unle we prove it you have the right to expect recognition according to Success towns to the state of the development of your powers. To be denied that prepared to the state of the stat ecognition or to be given it only partially and yet while in larn g t da and all Madame Nordica has been to me a most interesting to go on steadily progressing is a matter needing both courage and energy to face. The school is a hard one, but the art that is based on such experience is more

Miss Marie Engle, once in speaking on the subject before putting results into practice. Years were spent in class-rooms to the exclusion of actual experience mere k cation of practice. They know how to do things, but yet reserve h to have are still unable to show how they are done when It And you sust take comes to the point of public demonstration on a stage transact to be a stage to be a s

culture training is just as much a singer's stock in and sitain an are sometimes made to stand for it.

It takes years, and not inoments, to make the artist ment, is lack of sympathy. They are too completely militake, as a simple of the artist ment, is lack of sympathy. They are too completely militake, as a simple of the artist ment, is lack of sympathy. They are too completely militake, as a simple of the artist ment, is lack of sympathy. They are too completely militake, as a simple of the artist ment, is lack of sympathy. The most successful of artists have faced the most absorbed in themselves to have any space attention

other role in the cast than his own, becomes isolated tracted that att. W There are instances many in number that could be and apart, destroying the logical as well as the home to paper it in being that in the life where detailed in the case than his own becomes nearest the paper it in being that in the paper it in the paper it in being that in the paper it in the paper i

emination to work until that which we do is recognic our musical expression, for it is not alone, as become better unaited and learned. If we make the second in our musical expression, for it is not alone, as become better unaited and learned. In our musicar expression, one is required to the control of the c

singers are in a chronic state of giving way to their Music 14je

can be lovely, but a developed intelligence is a greater an accept of the translation to the translation of the contract of th Madame Materna told me of her first meeting with last to give way to Wagner at Bayreuth. She had wished to sing Brunn. Nathing affects

When he met her personally his decision was re- to tell the a per- a the the succession versed at first sight. When she spoke there was a Success means the sales of me to take good-humored friendliness -- the Germans call it the roles or parts that you do not make and to do gemithlichkeit—that made one forget the appear them well, no has an aportant point iu doi : title we is to be the conference

much greater the second second I do not deny that some achieve a certain success was than lis n, and a see those the same and

then they are had for the eyes as well as the ears. It is one thing to feel that you nave within you succeeds, and not see that you are within you

#### TAKING LESSONS NOT ALL

THE RE IS A COURT OF REAL PROPERTY AS A RESIDENCE. weak points that must be strengthened in private. and we all new to be a strengthened in private. It is so generally conceded that an opera linger, pile les, fig. Another bar to success, and frequently in the case name by a life in the case in the latest the case in the case i

In that same degree in which we reach out toward lie most quild by in that some oppose in smeal section to R ings of the to be at It has so frequently been stated that great opera and sources us good array to

#### THE ETUDE

#### THE RAPID MEMORIZATION OF KEY SIGNATURES

BY JOHN KAUTZ.

PROBABLY all experienced teachers have noted the apparent difficulties that beset young pupils in clearly apprehending and remembering the signatures of the various major and minor keys, and the relation subsisting between them.

To ohviate, or at least to reduce the difficulties thus early confronting pupils, a number of mnemonic expedients have been proposed. Most of them, however, have proved valueless owing to their absolute impracticability. Others, again, were too circuitous. Their application in the learning of key signatures demanded, on the part of the pupil, more time and effort than did the ordinary routine process. Hence, the profession has wisely discarded them. Of course, this does not affect the desirability, nor does it necessarily imply that there may not still exist some unknown short-cut methods by which the acquisition of key knowledge can be greatly facilitated. In the belief that there might be such, it would be highly desirable if their inventors could be prompted to communicate them, through THE ETUDE, to the profession. It would appreciably lighten the drudgery of their brethren. It is with this anticipation and hope, also in order to make a beginning, that I submit to the consideration of the teacher the following method of imparting to pupils a rapid knowledge of keys, their relationship and their accredited accidentals.

Process: Let the pupil memorize the first four odd and then the next three even numbers: 1, 3, 5, 7 2, 4, 6. Having done so, let him now identify each successive figure with each successive note of the following scale progression, and each figure placed above the note will indicate the exact number of accidentals particular to the key of each note sounded. For in-

MAJOR KEYS HAVING SHARP SIGNATURES.



This shows that G-major has I sharp; A-major has 3 sharps; B-major 5; and so on.

Major	KEYS	HA	VING	FLAT	SIGNAT	TURES.	
1	3	5	7	3	4	6	
6:	1		20	E ho	20	20	

relative minor-key signatures.

RELATIVE MINOR KEYS HAVING SHARPS.



RELATIVE MINOR KEYS HAVING FLATS,



I surmise that the reader will not have failed to notice that the key of C-major and its relative, A minor, are unprovided for in the above. This is due to the fact that neither has any accidental in its key signature.

After a few repetitions at the piano the learner will readily comprehend the matter. I might mention in my own experience I have found that by this method one lesson hour would generally suffice to teach an ordinary pupil how to remember and correctly answer all questions pertaining to the subject.

#### NOTE-BOOKS AND JOURNALS.

BY EVA HIGGINS MARSH.

METHODS which are practical, original, and pleasing are important factors in a teacher's success. A practical method aims to advance a pupil, an original one to interest him, while a pleasing one in combination w'l succeed in keeping old pupils and in gaining new ones. In no one thing can a teacher combine originality, thorough usefulness, and variety as in a pupil's

Why use one? Each day do we not find things worth remembering which a husy or overhurdened mind refuses to treasure? Our attention may be attracted hy something worthy, which needs further study to make it ours. Here is use for our note-book. By jotting these things in it now and referring to them when we have time for their consideration, the previous gain is not lost. So we make our note book, not our memory, hut memory's valued aid. When properly used, it should be often reviewed and its ontents learned. The act of writing itself will serve to fix it more firmly in mind, and make later explanation of it more clear and connected.

Such a book should be of convenient size,-a dime will bny one,-and should be divided into departments, as General Reading, Music in General, Special Branch, Receiving and Giving Instruction. The style should be, above all, clear and concise, each entry dated and properly headed. The following suggestions may open lines of thought for each department.

#### GENERAL READING

may include fine passages met in general reading, such as suggest thought for future study, familiar quotations, quotations on music. Follow each by the book and its author. Reserve a page or two for books read during the year and your estimate of them.

Note also words the pronunciation of which you do not know; words of whose meaning you are uncertain: new words with a special heading for each Use a separate page for the new books of the day. Thus you will be making the most possible of your

#### MUSIC IN GENERAL

may include, first, books specially devoted to the interest of the music student, date and anthor of each. Group these under hiography, fletion, history, harmony, or miscellaneous. Second: noted musicians you have heard, date and place, a copy of the program heard, if possible, and your personal estimate of them; special musical programs to which you have listened. New composers, new pieces; collections of songs or etudes which you wish to remember: any The same process is continued in discovering the opus of which you are uncertain; any important musical event

If the pianoforte is your special branch, this head ing may contain the following rules, an ontline of which I give:

I. Scales, formation of major and minor; their relation to each other; related chords written out.

II. Rules for fingering same.

III. Special pedal exercise to precede use of pedal. IV. Practice schedule (on hasis of three hours for average student)

ONE AND A HALF HOURS

Scales,	finger	exercis	es		30 minntes	
Etndes					30 minutes	L
Piece .					15 minntes	
Review					15 minutes	3,
	SECON	D ONE	AND A	HALF 1	HOURS.	

Etudes, sonatas ..... ...30 minutes 

RECEIVING AND GIVING INSTRUCTION

Under the first, note new methods your teacher employs, various forms of scale work and exercises, for reading.

future reference; anything you do not understand in vour study.

Remember that a good teacher often gives words of advice or facts worth remembering. Lose no such hints. Keep a list of studies and pieces; a sepsrate li of composers studied. From this transfer to your journal a short comprehensive sketch of the life of ach, including his best-known works.

Under the second heading I have used the following plan. At the beginning of each year devote a special corner in your note-book to each pupil in this manner: Grace Graves, hegan September 7, 1900.

Weak points: Careless fingering. Poor tone-production. Too much haste in her work. Advantages: Quick in reading. Diligent in pree-

Is studying: Kohler, opus 157. Diabelli. Pieces: "Wayside Brook" (Smith).

Add to these lists as the child progresses, and often note the weak points, with the aim of constantly etrongthening them

Note any questions asked you which you find yourself unable to answer fully.

This book you may not wish to keep unless you have plenty of time at your own disposal. It will be your own communion with yourself, and for your own private inspection. Keep a record of each day, writing up the day's hest events, its worthy thoughts, and its noble aspirations. Here many a good thought or new idea may be saved.

From your note-book transfer the list of composers studied and write here the sketch of each one's life, of which I have spoken before. You might also transfer under same date and general heading any musical event you have previously noted, writing here more in detail of the program or musician or the characteristic of style or interpretation of the latter.

Choose some theme for special study and a special writing in your journal. The writing of it will be of inestimable value to you. You may, perhaps, learn how really little von know along certain lines.

You must be your own critic, and, with this thought in mind, I would advise you often to re-read your work, aiming to constantly improve both style and use of material. "Reading maketh a full man," hnt "writing maketh an exact man"

There are other note-books in connection with general study which should be kept. One on musical form-fugues, sonata construction, etc.--is valuable. One devoted to history of music should accompany that study. I saw recently an interesting "Orchestra book," greatly prized by its owner. The first page contained a drawing of the New York Philharmo Orchestra, showing position of instruments, followed hy names of pieces composing various orchestras. Following a sketch of the growth of orchestras and orchestra music, each instrument was fully described, various schools of playing named, noted performers on each listed. Each sketch was preceded by a cut of the instrument, cut from a large dealer's catalogue, and neatly pasted in the book.

The sketch of the piano, which was very full, described fully the process of making the instrument the woods and metals used, the veneering, number of vihrations, etc. The different schools of piano playing and their exponents followed. The organ, the king of instruments, closed the list. As a valued note-book on history of music, this surely is unrivaled on orchestra work, and the teacher who required and succeeded in getting such a work is to be congratulated. But will we not find that pupils take a pride and pleasure in such a book, more than repaying us for our extra thought and labor?

If the student will steadily bear in mind that he should never look at a chord without trying to realize its effect, he will be astonished at the rapidity with which he will obtain that most useful and necessary equipment, the power of rapid and accurate sight

#### THE ART OF HOLDING PUPILS

BY CHARLES S. SKILTON.

AT the heginning of a new year it sometimes haptens that a teacher finds his class seriously diminished Some of his hest pupils have decided that they cannot study any longer at present, so that his most ambitious plans for recitals come to naught. One or two whom he had considered the most loyal and interested have gone to other teachers, new pupils come in slowly, old ones are failing in enthusiasm, and everywhere he seems to he losing ground,

Let us suppose that such a teacher is capable, conwientious, patient, and persevering; if he lack any of these qualities he need look no further to account for his ill success. His errors, then, do not arise from deficiencies in character or purpose, but from lack of experience and mistaken judgment. His very devotion to art has probably led him to believe that every pupil is as serious minded as himself and as willing to undergo ceaseless toil in pursuit of an ideal.

Therefore he has been inflexible in teaching technic sometimes spending all but five minutes of the hour on exercises, unwarned by the pupil's half-concealed glances at the clock. It is very likely that he gives only classical music and insists upon Schumann's "Scenes from Childhood" with a pupil who longs for the transparent harmonies and rhythmical fancies of Bohm or Behr. Or, again, because some inexperi enced msiden of fifteen summers does not exhaust the possibilities of a "Song without Words" he dwells upon the difficulties of apparently simple music and holds her to the severe compositions of older masters when her unsophisticated soul is longing to employ ber sgile fingers in the first intoxicating draught of tone-color and brayura effects. What wonder that the young nature rebels at the weary grind of technic and baffling study of works she does not comprehend, until she begs her parents to send her to some teacher who gives pretty pieces.

This is one of the first and greatest mistakes of young teachers,-too much technic, too much classical music with young pupils. Regularity of technic is more important than quantity. Do not devote to it more than half the lesson or require for it more than half the practice; the means is not greater than the end. Approach classical music gradually. Mingle with it good popular music. Give that girl of fifteen a Godard waltz and she will follow you cheerfully through a Bach "Invention" and a Haydn sonata.

Let her have something bright and taking to impress her unmusical friends with her ability, and she will not fail you at your recital. Later, if she be a musical soul, she will outgrow the light popular vein and at twenty will laugh with you at her fondness for it, while she is grateful to you for indulging her fancies as you led her higher, and wholly devoted to the masters you love.

Again it is possible that our young teacher does not offer sufficient encouragement to a pupil really deserving of it. There are some who seem to believe in condemning the bad and taking the good for granted. You very properly criticize your pupil for lacking elasticity of touch and for careless practice, hnt do you praise the firm legato, the clear rhythm and perleet time, and the musicianly feeling? A little praise judiciously bestowed will make the pupil eager to profit by the criticism which might otherwise be disregarded. Says one teacher: "You spoil Mendelssohn's 'Spring Song' by bad pedaling. Now practice this exercise for two weeks." Says another: "You have the 'Spring Song' almost done. Your leggiero touch is delightful, you make the melody sing, and have the fresh bnoyant feeling. Now all that remains is to regulate the pedal so that the harmonies will not be hlurred or the solo notes overpowered. Let us put on the finishing touches with the help of this exercise." Each teacher is aiming at the same result, but the second makes the pupil see what has been ac-Fupil will be dissatisfied who is confident of making chanical advantage for the production of a powerful Progress and can see results, save only that a brilliant tone. W. J. Henderson.

## THE ETUDE

pupil may become amhitioua of atudying in a large city with a noted teacher.

Pupils lose interest when they have not enough to do. Not merely in the matter of private practice, a few years ago, wrote the following paragraphs, though it is irksome for one with enough technic to which show clearly his views as to the source of tha learn a Liszt rhapsody to be kept at Mozart'a sonatas; hut still more in lacking opportunities for public performance. Busy teachers often shirk the ardnous task of preparing frequent recitals, and content themselves with the one or two a year which they consider necessary as an advertisement. Then their best players are naturally put forward, and the beginners get no chance. It is a good plan to get the younger pupils together to play for each other once in awhile. They gain confidence, grow interested in comparing pieces, and look forward to surprising the others with their progress the next time. Find something for the players who are correct, but not yet interesting. Give them duets and accompaniments for vlolin or vocal music. Then, after twe ty minutes of music, talk informally for ten minutes on some point of musical history or hiography. Let it all be over in a halfhour and they will not be tired, but glad to come

A conscientious teacher is often in danger of falling into a rut. He knows a certain set of pieces, becomes accustomed to teaching them; and never uses any thing else. Often he gives the same piece to half a dozen different pupils at the same time, unconscious of the small crop of bitterness and jealousy he is sowing. To some extent this is unavoidable in teaching the classics, but it should be done so that the pupils do not remark upon it. Far worse is the policy of some music schools of having all the advanced pupils trihnte. practice several months for a competitive examination in some large work. Only one can win, and the disanpointment and discouragement of the others is apt to overhalance the henefit of their careful atudy. Punils are quick to see whether a teacher is squeezing them into the narrow mold of his established routine, or studying them as individusls and giving them work which suits their personality.

After the teacher has considered every ground for dissatisfaction on the part of pupils, and sought to remove it, there still remsins the question of his own personality. Some there are who can never hold pupils. Good concert players, good lecturers, writers, composers, all these they may be, and yet repellant in manner and not able to impart instruction. If you have unmistakable proof that you are one of that class, give up teaching, practice some other branch of the art. But they are few, the really incapable. Most musicians who are well-trained have pleasing manners, staying powers, and enthusiasm, can keep their class full every year. Above all, enthusiasm.

"Without enthusiasm," said Schumann, "nothing great can be accomplished in art." Have an ideal. Try to live up to it. Believe that music is one of the eternal things really worth having, part of the treasnre laid up in heaven. Your work is to give as much of that to others as you can. Think how much you are giving, not getting. Work as hard as you can, don't stop to think how you are getting on or to worry at fluctuations in success, but fix your eyes on the goal. You will never quite arrive there if yon have the soul of an artist, hut will some time find that the recognition you longed for in the early years has come to you, and that it is not at all the important thing you supposed. Your work will have gained new meanings and absorbed more and more of sure to succeed according to the measure of the busi

To LISZT we owe the deep study of the possibilities of the different kinds of touch. He showed us how to acquire the greatest strength and power of discrimi native emphasis in the individual fingers. He developed the resonrees of the loose wrist, showing how it could be employed to produce effects previously unknown. He taught us to hold it higher than had before been the custom and to have it quite flexible, yet in such a position that the fingers had all possible me-

#### LOOK UP TO BACH.

THE celebrated violinist, Edouard Remenyl, who died inspiration which composers and musicians of all

If you want to hear the endless melody-Look up

If you want music for your own and music's sake look up to Bach

If you want heavenly music sent down to Mother Earth-Look up to Bach.

If you want to discover all the genius musle might possess-Look up to Back.

If you want absolute beauty and all that beauty may suggest-Look up to Back

If you want to hear so-called Catholic music, or so called Protestant music- Look up to Bach.

If you want to hear how they will or may sing n the seventh heaven- Listen to his Passion Music

If you want absolute music without any deviation

from the same line of beauty, and without any void-Look un to Bach.

If you want rhythm, melody, harmony, and counter point dropping down on you as easily as a tepid sum mer rain-Look up to Bach.

If you want drama, if you want tragedy, comedy sublime farce, jollity, humor-Look up to Bach. He had the absolute gamut of every human feeling, with the exception of satire which has no heavenly at-

Bach ought to be the Dally Bread, the Shibboleth, the Talisman, the Panacea, and the Vade Mecum of every musician; and if that would or could be the case, then music would be the art of all arts, as, boing not yet rightly treated, it is already an art and aclence combined, sent to us from heaven as a consuling medium between here and there of which the arch angel is Rach.

Children of tender age who learn music, and after having acquired the necessary and elementary rudi ments, and after having learned how to play the scales pretty smoothly ought to be put at once to play the two-voiced pieces so wonderfully full of jollity and simon pure Invention by Sebastian Bach. A child put to such a task in a playful way, and endowed with a little talent would make astonishing progress, and thus save a great deal of precious time and nameowary trouble in after-life; and would be thusly endowed, through studying Bach in his tender age, with an almost unerring judgment in music, and especially such a musical child would never say, in after-life. "This is a good piece for an encore, and "It takes with the public," and such encore pieces would never see the light of day, trashily compiled (not composed) by so many musical nincompoons all over the world.

TWO FLEMENTS OF SUCCESS. "Success in life is largely referable to the fulfillment of two conditions indicated by the terms 'aptitude' and 'concentration. To be successful, one must possess aptitude for the particular business that engages him. He must love it for its own sake. If, suited to and loving it, he concentrates upon it all his energies, he is tolerably ness itself and of his own capacity. In other words, success is the round peg in the round hole and the square peg in the square hole, and, big or little, is to be attained in proportion to the coincidence of these requirements with the opportunity and the man. In the cases of Casar and Napoleon, they reached the altitude of human endeavor. In the case of the country lawyer, or doctor, or banker, or merchant, he reaches the lower ranges; but if happiness be considered one of the ingredients of success, these latter surpass Casser and Napoleon, who were not very happy in their lives, and the death of both of whom was tragic -- Louisville Courier Journal.

## ATALEMENT PROPERTY OF THE Organ and Choir.

#### Edited by EVERETT E. TRUETTE.

MAXIMS FOR TRAINING BOY CHOIRS. under nine years of sge of the rehearsal.

should not be accepted. Occasionally boys of seven ized, but generally their perceptive faculties are insufficiently advanced.

In examining the voices have the candidates sing various scales (slowly) ranging between one-lined C and two-lined G or A, using only the major scales and having the candidates breathe after every third or fourth note. After thus hearing the tone-quality of the voice, play or sing various notes at random, high an I low, regardless of key, requiring the candidate to reproduce tones of the same pitch. This will show whether or not the boy has sufficient musical intelligence to sing a phrase after he has heard it. Do not expect too much, especially in sight-reading. If the boy has a fairly agreeable voice with a sufficient compass and an ear musical enough to reproduce various notes at random, the director can supply the other

rejecting boys who sing out of tune. If a boy does not open his mouth properly, or if he favor the chest-tones, causing bad intonation, he need not necessarily be rejected, as a little care will overcome the defects; but if he is idle, inattentive, or constitutionally lazy it is hazardous to accept him, unless some one can devote considerable time to him alone.

If there are to be 16 boys in the cboir, 4 should he between nine and ten years of age, 4 between ten and eleven 4 between eleven and twelve and 4 hetween twelve and thirteen. A few boya under nine years could be preparing themselves to enter the choir later. By the time that these sixteen boys have become efficient choir-boys the older ones will commence to lose their voices and the younger boys will have to

On general principles there should be as many boy sopranos as there are men on the three other parts; for example, with the above 16 boys (sopranos) there should be 8 basses, 4 tenors, and 4 altos. If boys sing the alto part there should be twice as many as when men take that part.

Rehearsals for the boys should be as near daily (short rehearsals) as possible, with two rehearsals each week for the full choir. If possible, rehearse with the piano in a room large enough to contain sufficient air and admit of good circulation. The organ lacks characteristics which are necessary in teaching boys, and the cabinet organ is ant to force the boys to imitate its nasal tone quality. The last half of the will aid candidates who contemplate taking the exfinal rehearsal should be with organ accompaniment, as boys miss the rhythmical accents of the piano, which are impossible on the organ.

There is a difference of oninion recording the expediency of rehearsing just before the service. While author defines a "sforzando pedal" as "a coupler personal views as to what the ideal may be, and there various points in the music are thus freshened in the minds of the young singers, the rehearsal also uses England, hut the American builders generally give np a certain amount of vitality and poor intonation that name to a pedal which draws full organ with choirs that have been advanced is that they do not

The rehearsals must be regular and well attended. selection of the voices. Oftentimes boys will sing out I have ever seen. of tune from fatigue when the rehearsal is half over

SELECT only such boys as is noticed. If one boy, with a good voice, is overtired have good personal hahits as or perhaps not very well and rohust, be will flat and well as promising voices. drag down all the others. It is needless to say that As a general rule, boys he should be excused from singing during the rest

Encourage the boys to sing softly at first and to or eight years exhibit vocal talent which can be util- avoid forcing the chest-tone. Counsel the boys not to ahout and strain their voices when at play. They are liable permanently to injure their voices.

The director must preserve perfect discipline, at the same time using tact to keep the sympathies of the little fellows

Constant repetition of difficult phrases with explanations of the errors, causes, and corrections are essary. Correct breathing, enunciation, and phrasing must be carefully explained and insisted upon, but correct notes and rhythm must be secured above all

Select interesting music (remembering that all music which is printed is not necessarily interesting), and avoid too difficult music.

Never attempt a public performance of any musical number till the choir are familiar with it and can sing it fairly well.-Everett E. Truette.

I HAVE just received copies A NEW WORK of a new theoretical work on ON THE ORGAN. the organ entitled "Organ Construction," by J. W. Hinton. M.A., Mus. Doc., of London, a work of more than ordinary interest and value to organists.

A large percentage of American organists are absolutely ignorant of the internal mechanism of the instrument which they play, and all theoretical study of that instrument is considered, by them, a waste of time. While it is not necessary for an organist to be an expert carpenter or general mechanic, it is a noticeable fact that the organists who have some idea of how the tone is produced in an organ, and of the varions differencea in construction of pipes which produce different qualities of tone, are the ones who handle the organ with greater ease and facility.

For the average organist this book contains much valuable information, presented in a manner at once concise and comprehensive. Such technicalities as concern only the organ-builder are omitted, and every paragraph in its 157 pages presents to the thoughtful organist some useful idea

The chapters on "General Notions of Organ Stops," "Descriptions of Principal Stops," "Glossary of Technical Terms," and "Anawers to Questions on Organ aminations of the American Gnild of Organista,

A few definitions and descriptions do not coincide with our ideas on this side of the pond, hat the difbrought on by means of a pedal." This is true in is no real argument. all couplers-similar to the German "Vollswerk."

and the director must remember that his work with trations are very clear. The plate showing all the coordinaters. It is not aufficient to be merely an the little band is much more important even than the action and pipes of a three-manual organ is the finest organist, even a well-trained one, much less one who

tery which surrounds the words "equal temperament" in the minds of so many organists

The author has not attempted to condense a treatise into one small volume, but has presented to the reader a quantity of facts which cannot fail to be instructive and useful, and I heartily commend the book to all organists who will give sufficient thought to their instrument to remember that an organ is something more than keys, front pipes, and a blow-hoy.

This work is published by the "Composers' and Authors' Press," London, and can be ordered through the publisher of THE ETUDE .- Everett E. Truette.

Ir a pupil comes to you each week for s lesson, saying: "I have not practiced a note since the last lesson," your patience would be serely tried and your admiration for that pupil would be near the zero point.

How many organists go to church on Sunday morning without having given a thought since the last Sunday toward their preludes and postludes, and, arriving at the church, grab up some collection of organ music, playing "any old thing" which they run scross!

Is it a wonder that organ music is unpopular in some localities when the public is treated each week to such shiftless performances?

If you will allot a certain amount of time the first of each week to preparing your organ music for the following Sunday, and after selecting suitable and interesting pieces, practice them, you will find that you will enjoy your work yourself, and others will like wise come to enjoy it. If you have more respect for your work, others will have more respect for you. Is it not worth while ?- Everett E. Truette.

IN playing the organ, es-AVOID pecially if the instrument is SUPERFLUOUS one of the old-fashioned NOISE tracker-action organs, great care should be exercised in

manipulating the stops and combination pedals. It is not necessary to make a racket when drawing the great-to-pedal coupler, for example. The mechanism is simple, and only a small amount of force is necessary to draw the coupler, and yet how often an organist will use force enough to lift a trunk, in drawing this stop, making a noise not unlike the dropping of one end of the aforesaid trunk! Such a noise is de cidedly objectionable to the hearers and does not tend to improve the reputation of the player as a careful and painstaking performer.

A flexible wrist either in drawing or pushing it the drawstops, will ohviate much of the noise mentioned above, and will thus enable the hearers to fol low the music without having their minds detracted by the unnecessary racket .- Everett E. Truette.

A WRITER in the New England Conservatory Mag-CHOIR MASTERS azine has this to say on FOR BOY CHOIRS the above subject: "Interest

in boy choirs and the consequent demand for them Construction set at the Royal College of Organists' is on the increase, in spite of the fact that they are Examinations," will prove particularly valuable and stoutly opposed in many churches for a variety of reasons-more or less tenable. For example, the advocate of chorus singing in church worship declares that the boy choir is only a makeshift, resorted to because it is impossible to adopt the ideal methodference is purely one of locality. For instance, the Stated thus, the question seems to be merely one of

"The truth concerning all of the objections to boy reach the root of the matter. The real difficulty-and The book is copiously illustrated, and all the illusities a serious one—is that of securing competent bas taken six weeks' instruction in registration and The chapters on "Rough Tuning" and "Close Tun-A short recess is often beneficial when this tendency ing," if carefully read, will remove the veil of mys-adequate preparation have recklessly undertaken the

gold exacting of all choir work, with the mediocre judged by everybody, consciously or unconsciously, cent, they cannot be followed so closely. Suddenly, work that causes boy choirs to he held in disfavor.

"A successful choir demands several important qualifications in its choir-master, the most essential being that he shall have first learned thoroughly what he attempts to put into practice. This seems obvious enough, but it is a rule that is too often violated. Under this general requirement special emphasis should be placed upon knowledge of the voice and mastery of the organ. How can a choir-master expect to mold his crude material into anything appeet 10 menums of the last not the slightest for the accompaniment or performance of religious is sounded. proaching a innerted produced or the voice music of a pure kind. Not that kind of religion that

"In addition, the choir-master should be a man of taste and cultivation, pledged to high ideals, and fitted by familiarity with the best music to make bis work measure up to a high standard of excellence, even though there may be difficulties in the way.

"Finally, if he is to conduct a boy choir, he has Musical Opinions. special need of a large measure of sympathetic insight and practical helpfulness, perhaps the two leading characteristics of a personality that can control and rightly impress the young minds under his care. The conduct of a boy choir is a responsible undertaking and one that should not be entered upon careleady The personal equation is, of course, an individual matter, but the other qualifications can and should be acquired in advance."

My own experience of a QUARRELS choir, and also of an organ-IN THE CHOIR. ist, has been altogether delightful which is one of my singular mercies; but I move about in the world, and

I have heard things. As a choir consists, it is presumed, of a number of select persons, male and female who have correct ears and rich voices, and are lovers of the most delicate and spiritual of the arts,-the most refined persons, in fact, in a congregation,-one would take for granted that the whole atmosphere of a choir would be full of gentleness and peace. Rumors, however, reach one's ears that the power of quarreling within certain church choirs can only be exceeded by the high spirit of a body of Irisb patriots, and that there is almost nothing so trivial and invisible but that it will set a choir by the ears. It may be the place in the stall, or the singing of a particular part, or a correction of the choir-master, or a word of approval to another chorister, or a remark dropped hy one of the choir, -so tender are the feelings of a chorister,-anything, or, for that matter, nothing, will burt. He will sulk, or make unpleasant remarks, or resign, or drive some other persons out, and then on some great occasion all the members of the choir will resign and take themselves so seriously that the event will be considered equal in interest to a war. Upon the whole, the choir rather enjoys a crisis of this kind, for it gives stimulus to the artistic temperament. But there are some who do not enter wholly into the enjoyment .- Ian Moclaren in Ladies'

OPGANISTS often express A DEARTH their surprise at the limited OF GOOD quantity of really first-rate ORGAN MUSIC. organ music there is in existence. A little consideration would, however, show how inevitable this is.

Sir Hubert Parry puta it very well.

The organ, he says, is too grand an instrument to be tractable. There is a good deal of romance about who caricature both; (3) those was express one and heavenly lights, but when they try to chant the radiator months at a cort of glumor over its sounds which people's views; and (6) those who express nothing at and heavenly lights, but when they try to chant the radiator months are not of the radiator months and heavenly lights, but when they try to chant the radiator months are not required. scables people, up to a certain point, to make great all. London Musical Herald. effects with very simple means. It seems easy to Foduce very attractive results by extemporizing; and in a theater an organ bas almost always a telling QUESTIONS AND effect in a church scene of any kind.

music comes to be written down, or taken piano use same and piano use

worthy of the instrument will stand. To be that, it on the first of each measure, would, of course, or nity, and power. "Tuniness" for the organ may take chord or for an occasional accent. in people for a little, but it cannot stand the test of

is fostered by trumpery kickshaws and tinsel and dressed up dolls and every kind of theatrical trickery. which is only an external tickling of the senses and has its part on the outer man, but that religion which lives in the innermost soul of man and holds its place and exercises its influence in its deepest emotions.

Mr. J. WALLACE GOOD-RICH is to give an organ recital inaugurating the new organ in Symphony Hall, Boston, on October 25th.

Mr. Clarence Eddy announces a recital in the above hall on October 30th, when he will be assisted by Mrs. Katherine Fisk and Miss Leonora Jackson, the

What is the difference between a dentist and an

Answer: A dentist manipulates the forceps, draws the ivories, and stops considerable pain. An organist draws the stops, and takes considerable palms in manipulating the ivories.

Once upon a time a Western pastor was preaching in a Roston church with the intention of accepting a call to the church. In msking suggestions to the standing committee with regard to several alterations in the church which he should like to have made, he recommended that the organ should be moved from the east end of the church to the gallery at the west end, saying that "it could be placed on rollers, rolled to the other end of the church, and raised to the gallery by means of a derrick" (sio). The organ was thirty feet high and twenty feet deep.

A Frenchman, once giving a description of a fugue, said it was a composition in four parts, where one part rushed in after the other, and where the audience rushed out before any of them rushed in. To understand a fugue, it must be listened to intelligently and attentively .- Music.

Maxims for a young organist:

When a piece is too difficult for you to read, use the gamba and four-rank mixture. No one will be able to tell whether you play the piece right or not. When you wish to enlarge your chorus draw "cholr

When you wish to dismiss your chorus draw "choir

When you wish to pay the choir draw a check (no pedal check).-Ex.

Mr. J. N. Hardy, organist of Wakefield Cathedral. once said there seems to be six kinds of organists: (1) those who express both themselves and the composer; (2) those who express the composer alone; (3) those who express themselves alone; (4) those who caricature both; (5) those who express other can illumine most things in this world with a new

F .- 1. The natural and ar-ANSWERS.

in a very different way. Then, nothing hut what is opening the awell and immediately closing it again. must rise to the very highest pitch of grandeur, dig ridiculous, though this is effective for a storzando

2. Organ touch differs from piano touch much less time; while the average show piece, such as the than many people imagine. In rapid scales, arpeggos modern march, the offertoire, and the fantasia, made and all legato runs, the touch in the same. In chord to displsy the misdirected abilities of organists at the and all sustained effects the keys are pressed down expense of a noble instrument, is nothing less than instead of being struck, and always held their full value, special care being given to the legato holding The organ seems to be essentially the instrument each note or chord to the very metant that the next

Generally speaking, the difference in touch is the difference between striking the keys and pressing them down, together with the fact that in organ playing legato, stacosto, portamento, etc., depend wholly on how the key is left, and not on how it is

C. L. B.- The exact time for commencing the organ prelude depends on several circumstances. If there is a bell on the church and it is rung the last five minutes before the time set for the service to begin, and if it is distinctly audible within the church, the prelude cannot be commenced until the bell consequences ringing. If there is no bell ringing and the pastor of the parish committee explicitly stipulate that the prelude must end at a certain time, the organist must commence the prelude soon enough to end it at the stipulated minute.

If the proper authorities is the church are sufficiently advanced in their ideas to believe that an organ prelude should not be considered an agreeable noise to cover up the disagreeable rustle of people entering church, they will stipulate that the service commence at a certain time with the organ prelude at 10.30, for example in which case the organ at be gina to play at 10.30.

J. N. M .- 1 Should the "hand touch" and "staccato touch" be used on the reed organ?

Answer: The keys should be pressed down exactly the same for staccato as for legato unless the passage

2. What is meant by "two stops of different pitch" Answer: If one stop sounds the same pitch as the piano and another sounds an octave higher or lower, the two stops are of different pitch la pipe organs and occasionally in reed organs the stops are marked 8', 4', or 16', etc. With an 8 feet stop any note on the keyboard will sound the same pitch as on the piano. With a 4-feet stop it will sound an octave higher, and with a 16 feet stop an octave lower than

R. J. - The best kind of shoes for organ pedaling are thin soled, lace, button, or congress shore, which should be about half worn out, so as to be soft and flexible. Some organists prefer low shoes, but the slip at the heel and prevent easy peclaling. Every organist ought to be able to play in his ord mary walk ing abors, as carrying a pair of special shoes is an

Nor the least unfortunate result of the popular at titude toward music is that people is general, having nothing definite to say, about the fifth symphony for instance,-try to eke out their Indistinct thought by falling into the rhapsodizing vein. Now, of all talk about music, the rhapsodical is unquestionably the filmstest. Sweet poetry and soul firring eloquence play a few measures of the divine music to make both poetry and eloquence seem very dark, indeed. The brightest gas flame shows dark against the sun's disk in accompaniments on the and who shall worthily rhapsedize about music, which piano the same as in the is itself the most incomparable of rhapsodies? W. F.



Edited by FANNY MORRIS SMITH.

THE RECINNING OF club-women are inaugurat-THE CLUB-YEAR. ing the work for the coming year, when new club-members are entering, and old ones dropping out of club-

life. If the year's work is to mean all it should to each club-woman, it will be because she looks at it and goes about it in the right way.

What, if we sift it to the last grain, is the origin and mason for women's clubs? Is it ambition, or love of culture, or need of combination, gregariousness? Or is it something deeper still-and of more vital consequence? I am sure, if we think carefully, we should recognize the truth; it is a longing for more life, fuller life-higher life-that hrings women together in cluh-

As society grows more complex, the constant tendency is to isolate women in the home; women need not work in the fields, or administer the affairs of the business as they did in earlier times. Men have gradually aggregated all the functions of husiness life, at least in America. Women have been left with none of the cares and responsibilities that reach out into national or even civic life. Women have been obliged to concentrate their thoughts on the administration of a large number of small, vexing, and perplexing details that make up the unparalleled difficulties of American housekeeping. Everything has turned inward-nothing led ontward.

Now life grows hy extension (not expansion), and health and vigor increase with mental and soul growth. As a means of escape from self-contraction, out into the larger common life of an intimate circle of kindred minds, the woman's club is the greatest blessing of modern social development.

It is ohvious that this hlessing is only possible to those who are fit for it. It is to those who are anxious to give and share that the blessing of woman's organized life comes hack, in good measure, pressed down, running over. To those that enter club-work to get and anatch and keep there is no hlessing at all -only hitterness and unrest and disappointment.

You are tired out with economical housekeeping, You are weary of keeping up an artificial life of cruel etiquefte; you are perpiexed in the daily and hourly solutions of problems of loving helpfulness, or discipline, or comfort; you are lonely because the opportunity for loving self-denials has been taken from you, and time hangs heavy on your hands. Then go into club-life-and make an honest and serious effort to throw your thought and will into the new and extrapersonal channel which it offers. Live an hour with Mozart or Beethoven or Liszt-realize and help others to realize what life meant to them. Spend a day at the club music class, and enter into the feelings of the working-girls assembled there. Lend a hand in starting the young artist, hred a quarter of a mile from your own door, and share her hopes and fears. Do your part in getting up the book-club, and make the best reading on the list your own. In short, get out takes place-it is roiced. This is an art equal in deliof yourself into that kind of helpfulness that organization best promotes, and the year will be the richest in difficulty and dependence on special talent as a of your life

NOT long ago a lady who PIANO-PLAYING.

This is the month when ing. "That must be a woman," said our visitor, "she plays with so much sentiment.

It is now many months since we came into possession of this particular sanctum, and day hy day from the rooms heyond sounds of music have drifted in at the open door, but never yet has either sentiment or tone-quality proved on inspection to hear any relation to the sex, age, or worldly estate of the musician.

One morning, for example, fragments of Lisztrhapsodie (No. 12, of course)-percussed with astonishing energy; and vulgarity tempted us forth on a voyage of inquiry. "This," we said to ourself, "is certainly Herr Gump, come from Germany to revolutionize American art.'

Not at all. It proved to be a black-eyed young woman in a picture hat, come in town with the committee of a suhurhan fire-engine company to select an instrument for their new hall.

Next time a repertoire of romantic music played with delicious sentiment and a very remarkable soft ness and purity of tone attracted onr attention. "This must be a debutante fresh from the hands of some great European teacher; and she will make a sensation." But the player proved to be a middle aged Cuban artist, a pupil of Marmontel, and first prize winner at the Conservatory of Poris

More than once precocious "wunderkinder" have produced on us the impression of mature and somewhat hardened age hy the vigor of their tiny fingers: and we take it as a principle of action that the most hrilliant, unfceling, loud, and stylish playing that assaults our unsympathetic ear is the work of some small, slim, youthful blonde, in a blue-and-white cos-

We are not drawing conclusions from solitary instances. Through the door aforesaid strains from famous fingers more than once have stolen in. Velvetand-satin notes betraved the presence of de Pachmann, showers of prismatic hail the colder genius of Breitner, or rhythm piquant and exciting the intellectuality of Bloomfield-Zeisler. And now and then the exquisite cantilena has apprised ns that Paderewski or Dohnanyi sat behind the long wing of the

But never in all these cases—as charm first invited attention and then stimulated recognition-has any uliarity of sex mingled with the impression made. Neither musical touch nor musical temperament judged by this test are dependent on sexual considerations. But race, breeding, and personality, on the contrary, appear to control the tone, touch, and interpretation absolutely.

AFTER the action of a TONE REGULATING piano has been properly AS AN EMPLOYMENT regulated the final and FOR WOMEN most important operation

in its preparation for use cacy to that of miniature painting, and exceeding it prerequisite. It is, however, as far as physical strength and deftness of finger are concerned, absolutely in a line with women's work.

Voicing arises from the construction of the piano-THE FEMININE IN has won for herself an en- hammer. To understand it let us look at the various viable reputation as a pian- parts of a piano-hammer. They are four: the core ist and writer, sat in our of the head, made of maple-wood; the felt; the shank, editorial sanctum. In the piano-warerooms beyond and at the end of the shank, the hntt, which fits to some one was playing with considerable taste and feel- the jack which propels it to the stroke.

The felt is a large, almost triangular sheet of ma. terial wrapped about the core with the point inside. so that the inner portion is in a condition of great compression, and the outer edge, which is violently strained to cover the mass, is exceedingly tense. All the varieties of tone effects arise from the different degrees of compression, and therefore hardness, of the hammer proceeding from rim to core. A light blow compresses the outer felt, which is the softest laver. hut little, and the tone is delicate. A harsher blow drives the point of reaction further toward the center of the head, which is more and more hard as it nears the wooden core. A very harsh, hard blow drives the hammer upon the string with such force that the un yielding core affords the rehound and then the loud hard vibration, characteristic of the stroke of one hard object against another, is painfully perceptible The depth of compression of the hammer made b

the hlow is the cause of the differing tone qualities of different players, and different touches executed by the same player. In my last paper I presented a cut of an upright action, which showed the large number of levers and springs which are employed to make the mmer sensitive to the slightest variation of touch These variations affect the velocity of the hammer. A low motion gives a light stroke. A quick motion a heavy one. The strength of the hlow accomplishes the same result, viz .: to drive the hammer against the string so as to compress it in direct proportion to the force used. The greater or less jerk given to the piano string by the blow of the hammer is modified by the harder or softer layer of felt which comes in contact with the string. It is also greatly modified by the condition of the outer surface of the felt itself.

A new piano with a set of new hammers not voiced sounds to the inexperienced ear exactly like a worn out "tin pan"-every harsh dissonance comes ont with the fundamental "klang" of the vibration. The reason is the same in each case. A harsh and unsympathetic condition of surface. The tightly strained felt of the new hammer and the well-worn groove of the old one, cut almost to the core, produce similar results.

The husiress of voicing is the preparation of the arface of the hammer for the blow, and here lies the art (for it is only pianos of the great art-pianomaker that are ever really voiced). Every art-piano is an independent organism differing from every other. As it comes from the factory crude and dissonant, it offers the problem of its future quality to the voicer. In it is hidden one quality of tone, "one chord," as he calls it, which, being found, it yields its greatest totality of power, sweetness, and sympathy. Till it is found it is weak, harsh, and unsympathetic. It is his art to find that tone, to divine it, choose the means to elicit it, and hring it to perfection. His means lie in the operations to which the hammer may be subjected, and in variations of the escapement of the hammer, depth of the touch, etc.

With his needle he gives a velvet surface to the felt, with his iron he hardens it, with his steam he softens it. All his manipulations are so slight that to the uninitiated they seem to leave no visible trace; hut, if successful, a voice almost human in its sensitiveness is produced.

There is no rule hy which voicing can be taught. It is the work of the artist. In a large manufactory where there are several voicers, each man's pianos can he picked out hy their quality, and it often happens that a piano which is good as it emerges from the manipulation of a fine workman can become far better if again taken in hand by a better artist.

There is in New York a man, famous in his profession, who not only "voices" concert pianos for the public, hut is able to voice them for the artist who is to play them. He can go into a rehearsal, listen to the touch of the player, go home and prepare the hammer for him so that he can get the widest and best possible effects from the instrument he plays. His delicacy of ear and fertility of resource are boundless. And yet the day may come when a woman can learn the same art. When she does so it is certain that she will create a quality of piano-tone here tofore unknown.

imagine that the various FEDERATION OF women's clubs, reversing the MUSICAL CLUBS. hahit of the hear, "hihernate" (1) during the sum-NEWS FROM THE WESTERN mer. On the contrary, a SECTION.

way; namely, arranging the program for the year. assigning parts, procuring lecturers, etc. In the strictly musical clubs this is particularly true. All through the warm, growing days of the summer just passed, hy individuals, hy committees the plans for WOMAN AS A the winter have been made and the pleasure and profit MUSICIAN, I. for the many have been made possible by the effort and diligence of the few.

It is just at such a time that the value of the federation idea makes itself evident. Club after club writes: "We have found the work of arranging our programs so much simplified by the exchange of vear-hooks"; or "Many thanks for the programs sent, they have proved full of suggestion." The new cluh at Sheldon, Iowa, -only five months old, -finds itself already under obligation to the Federation for assistance given. Other clubs have discovered the economy of engaging artists through the artists' committee, and regret that they have not availed themselves of it before

It is still early to know what artists are to appear before the various clubs, but it is certain no steps backward will he taken. Many clubs cannot afford Clarence Eddy, Madame Gadski, David Bispham, Max Heinrich, Leonora Jackson, William Shakespeare. or de Pachmann, hut each cluh is determined to procure as good artists as careful financial management

In looking over the year-books for the coming season it is a pleasure to note that American composers will receive no small share of attention. The Boulder Col., Club says: "It is our desire to make a great deal of our own American music, as we have so many composers of rare ability." Canon City, Col., a new member of the Federation, having spent two years in studying operas, will this year devote all the morning meetings to American composers.

The Fortnightly Musicale, of St. Joseph, Mo., will study, among other things, Wagner and Beethoven, opera and oratorio, folk-songs, and cradle-songs with miscellaneous program every other one. In Des Moines the Woman's Musical Guild has the same general plan. The Maurice Grau Grand Opera Company give two performances in Lincoln, Neh., in December, which has induced the Matinee Musicale to devote one program to the study of the operas to be given. Another program presents music suitable for morning, noon, and night, while a third gives that suggested by the months of the year.

The Cherokee, Iowa, "Tone Circle" will give a sacred concert Christmas night in addition to their regular programs. The Denver "Tuesday Musicale" has a good idea in having the vocalists study examples of dramatic, lyric, and epic songs, while the instrumentalists study the symphony. Other programs take up study of composers individually.

A beautiful feature is introduced in Portland, Oregon, in the free concert for the poor given each year by the musical club. The secretary writes: "It is touching to see care-worn faces light up as the music finds its way to weary hearts; even tears are not an unusual sight among these simple-minded listeners. No club, having once tried the experiment of ministering to the music-loving poor, will ever be willing to give up so satisfactory a work." Taking the work as a whole, it is evident that more time is being spent in planning programs and that the aim is to make them educative as well as interesting.

The Western section of the Federation has sustained a loss in the resignation of Mrs. Hardt as director. Her unfailing interest in all club matters has made her a valued assistant, while her connection with the thergetic musical club of Topeka has made her anggestions carry more weight. Her place has been filled forte music, and of possessing every qualification

THE majority of people hy the appointment of Mrs. Groce from the ill-fated

Ten new clubs have been added to the Federation, while many more are in correspondence with the vicepresident in regard to joining. The clubs outside the Federation need only to understand the advantages most vital part of the year's of affiliation to make them ready to enliat in the army of musical workers laboring for the upbuilding of music in America.-Mrs. D. A. Campbell, Vice-President of the Western Section.

> THE share which woman has taken in the development of the art of music and her present position in

the musical profession, are deserving of our highest consideration. Every day she is playing an increasingly conspicuous part in regard to music-hy her power and intelligence she is sweeping away all siliy prejudice, and proving beyond doubt her fitness, both physically and mentally, for a high position among artistic musicians. In fact, I do not think it is too much to say that she will have a large share in the future progress of musical art in England.

In the dim and distant past, the art-history of which is more or less speculative, we do not find women standing out with any prominence. "Tis true we read of Miriam the prophetess singing her song of triumph, timbrel in hand; of Sappho, the Greek poetess, who is supposed to have invented the Mixolydian mode; of Lamia, the beautiful Greek flute player, who had a temple dedicated to her honor; of the Druid priestesses, who invented their own sihyilie utterances; of St. Cecilia, our patron feminine saint; of the great number of female performers, engraved upon monuments and tombs, playing upon all sorts of impossible instruments (in one case an angel ia depicted playing upon the bag-pipes); of the Trouveresses, who to some extent preserved and composed the folk-song of this and other countries; hut until the sixteenth century woman had not really shown any great capacity for musical art. This is not to be wondered at, for her social and domestic position up to that time was anything but desirable. She had no freedom of action, and hardly of will; at one time she was idolized in a silly manner, at others she was made a slave of.

The invention of opera, about 1600, seems to have been the starting-point of woman's success as a public artist, and this fact hrings me to the consideration of Woman, as executant (vocal and instrumental). We read of a very accomplished songstress, Vittoria Archelei, taking part in the first Italian opera that was performed in public at Florence in 1800. It was evident at once, that woman, cast out of the Church as an official musician in the sixteenth century, found her true vocation as a singer and actress in dramatic works, and her success, so freely acknowledged, has been more or less continued to the present day. In the middle of the eighteenth century her supremacy was, to a certain extent, overthrown by the male soprano. However, this success did not last very long. At the beginning of this century we find Mendelssohn, in one of his letters, expressing his great loathing of Velutti's singing-one of the last of the male sopranos. It is not possible here to give a list of all the illustrious songstresses who re-established the reign of the prima-donna. Among the foremost were Bardi, Catalani, Pasta, Malihran, Jenny Lind, Grisi, Nilason, Titiens, and Patti, whose names will ever be historically famous for the part they played in upholding the supremacy of woman as an incomparable exponent of

the vocal art. In regard to female instrumental executants, though not so famous as singers, they have made remarkable progress during the last one hundred years, especially pianists. Arabella Goddard, Madame Schumann. Sophie Menter, Essipoff, Zimmermann, Fanny Davies, Carreño, Bloomfield-Zeisler, Rivé-King, Aus der Ohe, and many others have proved beyond doubt that women are capable of attaining to a very exalted position as exponents of the highest forms of piano-

which a pianist requires. At the Edinburgh Conference Mr. Virgil gave a specification for the building up of a pianist. It was as follows: (1) brains, (2) honest purpose and high aims, (3) health, (4) phy sique, (5) power to breathe deeply, (6) mechanica ability, (7) a deep love for music and a refined taste. I am quite sure women possess all these.

Nothing has contributed so much to the advance of musical art during the last few years, and is giving such fair hopes for the future, as the increase of the number of efficient lady violinists, who are making it possible to create orchestras in nearly every town of any size thereby cultivating the love of the highest and best class of music. For, surely pure instrumental music to the highest and best class of music; it receives no assistance from outside sources, it has no "limiting conditions of expression," and, more important atill, it demands for its construction some definite form of art. To quote Sir John Stainer, "There can be no doubt that when music is severed from words and becomes purely instrumental, the necessity for presenting it to us in a definite art form is greatly in-

I am firmly convinced that the great increase of female executants will give such an impetus to orches tral music, that, in a few years to come, our composers will be induced to return to the symphonic form, and start again where Beethoven left off, for do not think the art of composition has made much progress since his time, or, to put it differently, think that the progress has been in a direction which cannot be followed by anyone not possessing the monu mental genius of Wagner himself, the attempt to copy whom is most disastrous to the best interests of music I would urge women to study the violin and other stringed instruments, with the object of heiping to form orchestras, for by so doing they will assist the progress of true musical art more than by anythias else in the world. In some rare instances lady violin ists make superb solo artists, but the goal of the rank and file should be the orchestre

The harp seems to be essentially a lady's instrument I think we all recognize how efficiently our female harpista perform their work. Brass and wood wind women executants are somewhat rare, and I hope they will remain so, for it is not a pleasing sight to see them atraggling with the bassoon or trombone, with starting eyes, swollen lips, and distended cheeks,

I must not forget to say a word about women or ganists. They have great difficulties to overcome in the exercise of their professional work. No one been practically illustrated at the Royal College of Organists. As you are aware, the examiners are con cealed behind a screen, and the candidates are only known to them by numbers, and when I tell you that we have passed women candidates with high marks and that we did not know they were women until the pass lists were read out after the examination you will see that I have good reason for not doubting their power to execute the practical part of an organ ist's duties; and yet, as I said before, they have some difficulties to encounter in regard to choir training and the management of a choir, and I do not consider that organist's work can in all cases be quite our cessfully undertaken by women.

I have spoken at some length of executants, both word and instrumental. I must hasten on to the next part of my paper, viz teachers (practical and theo retical I think it calls for comment that up to last Ciristmas, the number of Pianoforte Licentiates of the Roya Academy of Music certificated to teach were made up as follows. 680 women and 77 men. At the Klindworth Scharwenka Berlin Conservatoire there are upward of 50 teaching professors, of whom 12 are women. In most of the Continental towns female music teachers are in great demand. In Russia they must all pass through the Government schools, then t rough a university. They are then qualified to teach in the schools and are paid by the government each town contributing to the maintenance of the schools and staff of teachers.

#### HISTORICAL NOTES

BY ALVEED VEIT.

#### THE ORIGIN OF THE KREUTZER SONATA.

Beethoven did not write the sonata for the French violinist Rudolph Kreutzer, to whom the work is dedicated, but for an excellent young violinist now totally forwotten. His name was Bridgetower. He was a mulatto, son of an African father and a European mother. He was born in Poland about 1780, received his first musical training in England, and produced a mild sensation there as a boy of ten. With another young violiuist, Franz Clement, and under the patronage of the Prince of Wales, he gave a series of concerts. Bridgetower became the lion of the London season-he was called the "young Ahyssinian prince." He visited Vienna in 1803, where he met Beethoven, and became quite intimate with him. The latter declared himself willing to compose a sonata specially for Bridgetower and to play it with bim in public. The composition in question was this very sonata, opus 47. It was played from manuscript May 17 and 24, 1803, at Bridgetower's concerts. Bridgetower, in a personal memorandum on the performance of the work, relates that he introduced an alteration of one passage which so pleased Beetboven that he jumped up from his seat, threw bis arms around Bridgetower, and cried: "Once more, my dear fellow." Strange to say, from this time on nothing more was heard of Bridgetower. It is believed that the artist died in London between 1849 and 1850. According to Czerny, bis position and gestures while performing were so grotesque that it was impossible to look at him with- the Liepzig Hochschule, is a striking example of a out laughing

Now, as to the connection between Kreutzer and this Bridgetower sonata. Kreutzer, who with Rode and Baillot, stood at the bead of the hrilliant violin school of that time, bad arrived in Vienna in 1798, during the course of an extended concert-tour. While in that city be became acquainted with Beethoven, with whom he entered into closer relations than would bave occurred ordinarily had it not been for a special reason. Being a celebrated French artist, Kreutzer was often entertained by General Bernadotte, at that time French ambassador to the court of Vienna. Owing to a protracted illness of the empress, the French ambassador could not present his credentials for some time

To while away the time, Kreutzer entertained the music-loving general with bis art, and in order to offer bim the very best in the way of music, introduced him to Beethoven, who was quite willing to cooperate with Kreutzer. In the course of time, being thrown continually together at Bernadotte's (who subsequently became King of Sweden), a fast friendship sprang up between Kreutzer and Beethoven. Several years later Kreutzer received a striking proof of the fact in the form of the dedication of the sonata now known as the Krentzer Sonata. The composition appeared in 1805 with the title: "Sonata pu il Pianoforte ed un Violino ohligato, scritta in uno stilo molto concertante quasi come d'un concerto; composta e dedicata al suo amico Rodolfo Kreutzer per L. van Beethoven (Sonata for the Piano and Obligato Violin. Written in Very Brilliant Style, Almost Like a Concerto. Composed and Dedicated to bis Friend Rudolph Kreutzer. By L. van Beethoven).

#### MUNEACSY AND LISZT.

THE recent death of the great Hungarian artist has called forth the following story from the Parisian

In 1886 Munkacsy was giving the finishing touches to his picture "The Death of Mozart." Stepping into the artist's studio accidentally one day, Blavet found Munkaesy in an cestatic posture before the painting with folded hands as though listening to a voice from above. In the background some one was playing softly the "Finale" from the "Requiem" on a small barmonium: to the right of the instrument stood a woman in tears. She was the wife of the artist; the THE ETUDE

last sounds died away," Blavet continues, "Munkacsy, suddenly awakening from his ecstatic reverie, turned his face to the door. I never shall forget the expression in his eyes. 'Ah, who comes there?' Munkacsy cried, making an angry gesture. Then he recognized me, and added, somewhat pacified: 'Ah, it is you! You are just in time to realize how the genius of our great Lixzt changes illusion into reality i'

'What illnsion are you alluding to?" "'Parbleu! The one that allows me no peace since I have taken up this "Requiem." I knew nothing of this sublime music, and nevertheless it throbbed in brain! And do you know, as soon as the genius of my celebrated compatriot invoked the spirit of the 'Holy Child," I thought I saw how the lips of my figures opened, how the hreast heaved, and how the bloodless features of the dying took on a crimson bue.' "While speaking, he looked at me as though de-

mented, giving me the chills." It is well known that Munkacsy exhibited the picture later, simultaneously with a performance of the

The final mental collapse which occurred later-and by the way in the same institution in which Robert Schumann was confined-was thus foreshadowed in the incident mentioned above

#### DR HUGO RIEMANN.

BY DR. LEOPOLD SCHMIDT.

DR. HUGO RIEMANN, Docent in Music History of



DR. HUGO RIEMANN

rare combination of gifts-versatility of talent and thorough-going scholarship. Artist and savant he commands the highest admiration for the depth and extent of his learning. He is a composer and a conductor. He has written songs, studies and pieces for the pianoforte, sonatas, chamber music, and a system of sight-singing,-of a sort to win him professional distinction and to show that his theoretical works are far from being those of a pedant. But it is in his theoretical works that he is greatest, that be shows bimself one of the modern specialists, and dares-following the lead of Helmholtz and Moritz Hauptmann -to open new paths and to harmonize theory and practice in music. Besides all this, Riemann has a

<sup>1</sup> Translated from the German by Florence Leonard.

individual at the instrument was Franz Liszt. "As the most thorough knowledge of all the literature of music, and exploring into many subjects-as, for instance, notation, the history of the older theorists, the attempted reforms of J. Ph. Rameau-has brought to light much that is not only new to historians, but is also authentic. His unwearying rescarches extend into every branch of musical science, and display, in every case, the same certainty, the same exhaustive

And still more; Riemann has put the enormous treasure of bis learning into the service of teaching. has made his object—as bardly another man before him-the education of the coming generation of musicians The sum of his achievements would not be complete without mentioning the vast amount of labor expended in his revision and editing of music for the instruction and assistance of music-teachers present and to come Dr. Riemann bas accomplished all this in the face of

the difficulties which must attend an unsettled life He was born in 1849, the 18th of July, at Grossmehlra. near Sondershausen, where his father, of noble descent. second on estate The elder Riemann was an ame. teur in music, and composed songs and choruses, even operas which received public performance. From him an . from Frankenberger Hugo Riemann received bis first instruction. Some of his later pianoforte teachers were Barthel and Ratzenberger. Young Riemann's great fondness, at that time, was for poetry. After the studies at the gymnasium, he took up jurisprudence, philosophy, and history. It was during the campaigns of 1870 and 1871 that be decided to devote himself to music. He was then twenty-two years of age. After his return to Germany he resumed his musical studies in Leipzig, and in 1873 took the degree of Doctor of Philosophy at Göttingen, presenting a thesis entitled "Musical Logic," which dealt with the subject of musical sounds. In 1876 he married, and established himself as privat-docent of music in Leipzig. Failing to receive an expected appointment to the conservatory there, he removed to Hamburg in 1880, where he taught for nine years in the conservatory.

In 1890 he went to the conservatory at Wiesbaden, and finally returned to Leipzig, where, since 1895, he has been Professor of Music History to the University. He has established a school of theory ("Riemann method") and a school for pianoforte teachers; in 1899 be founded the "Collegium Musicum," a society for the historical study of chamber-music. In 1899 the University of Edinburgh conferred ou him the honorary degree of Doctor of Music, and he is an honorary member of the Cacilian Akademie in Rome and the Royal Academy of Florence.

His original theories of barmony have been worked out through a long course of study and writing. The two salient points of his system are the dual development of the major and minor tonalities and the theory

Side by side with the reforms in harmony Riemann was developing treatises on the art of expression, to which he devoted himself with ever-increasing in terest. These took shape in a system of "Dynamics and Rhythm," perhaps the subject which he had most at heart, and in dissertations on "Phrasing." Riemann's theory of accent, on which the system depends, is opposed to that of most other musicians of the past and present. It is founded, to some extent, on the writings of Westphal and Lussy, and requires entire reconstruction-with reference to accent-of modern notation. This be has done in many compositions of Bach, Rameau, Clementi, Haydn, Mozart, Beethoven, and others in his "Pbrasirungsausgabe."

His bistorical writings comprise many studies in the history of notation, "The Melodies of the Minne singers," a history of musical theory, a hand-book of operas, and bis famous "Music-Lexicon." Such a book as the last only a man of Riemann's energy and many sidedness could have created. He has revised and edited quantities of music and text-books, bas translated Gevaert's valuable treatise on orchestration, writes many articles for current journals, and is now completing the musical division of Meyer's "Konversations-Lexicon

## Children's Page THOMAS TAPPER

learn about children, their doings, powers, observa-

tions, conclusions, desires, and convictions. That way is to watch them in activity. The mother and the teacher, more than anyone else, can bring this knowledge for us from the mystery of the child's inner life. The art of child-training can never be formulated from theory. It must be based on what children are. Will rou help us all toward better teaching, and truer Scenes," opus 15, by Robert Schumann! And if you understanding of children by sharing what you learn could have heard how she played these pieces, and yet music traches them to play connectedly for an in with others?

TO THE TEACHER.

APOUT SOME ONE Jahn. Look well at her WHO IS TRYING face. How bright and sweet yet how serious it is! And

yet it is full of earnest purpose. "But who is she! Who is she?" you ask. Well, now be patient, and I will tell you what I know about her; if you are not content to look longer at her picture and to try to find out for yourself what ner fac tells you. First of all, as you see, she is the sweetest little girl: full of merriment and fun; simple and straightforward; thoughtful and kind; and as fond of sweets as any little child in America.

"But even all this does not make ber worthy of having ber picture printed in THE ETUDE," you say. No, of course not. But these traits are the heginning Without them she could not baye made herself deserving of such great bonors as have already come to her. Dear children, Bertha Jahn bad a great, great talent. She is a musician, by birth. She was born in a land where people think and express themselves in beautiful melodies and chords; where discords are never left unresolved

Now you can understand that anything she plays must be truly musical, just as your language, when you speak, is truly English, without dislect or fault; that is, if you bave earnestly listened to the best in your language. And if you have tried to make your sentences of the best, both in sentiment and construction, you will know what she has done with ber music. And she bas been doing this since she was old enough to listen and to think about what she

She began to play the piano before she could speak. She always wanted to try ber little fingers on the keys, making melodies and cbords. When she was seven years of age, she bad the great fortune to come under the one master of piano, of the present age, Theodore Leschetitsky. From that time, it has been her desire to learn how better and better to express kerself, in the beautiful language of tone. With great love for it and by earnest study she bas gained an eminent position in her master's class. What this fully means you will realize only when you have been to Vienna and have beard what wonderful players take part. Already you know of some of them: Madame Essipoff, Paderewski, and our own Fanny Bloomfield-Zeisler. And there are so many others that cannot begin to tell you about them.

When I first beard Bertha Jahn, seven years ago, play Mozart's "C-major Fantasie" and Mendelssohn's Spring Song," her hands were so small that she could not stretch an octave; and the master supplied he upper tones of every octave on a second piano. Not very long ago I heard ber again; and can you what she had accomplished? I am sure not; for even I was astounded when there was given—as the last number of the evening's program—the Schu-"A-minor Concerto," and little Bertha Jahn, for

THERE is one way to she is little still, though now seventeen, came shyly forward and sat down at the piano to give us the most beautiful rendering of this great work that I bindrance to their musical growth, they are so in have ever heard. And I must tell you that I have heard Clara Schumann play it many times.

The next day I had the great privilege of attending her private lesson with her master. And what do you think she played then and had studied for a fortnight? Another great concerto? No, indeed, but "Childhood bow much there was to be corrected and further definite length of time, without the slightest halting, studied, you would have learned this great lesson: and it also gives them a strong rhythmical sense that CHILDREN, this is Bertha the need of perfecting little things. She is learning it is invaluable. This proves that even music of a light



Some day you will bear Bertha Jahn play; for she Is destined to become a star of the first magnitude; a star whose light will so shine as to guide you all into the best paths, and show you what you must do. -Bertha Maas-Tapper.

CHILDREN IN

WHEN the teacher realizes HOW TO INTEREST what a great help to her the affection and confidence of of his life. her pupils are, she will not

interest in those intrusted to her guidance, will gain whether to play some of his works, which I know a wonderful insight into each character; this will enable her to work far more intelligently, and consection his letters, or, whether to make up a Beethorea quently with greater success. If the papils' interest program between the children and myself; or to talk may, in any possible way, be awakened so that he to them from a Beethoven scrap-book lehiely tact will do carnest work, he will soon come to love the ures) which I have Allen Bingen. study for its own sake, instead of working simply to please the teacher.

must be put in good condition before he can do natismust be put in good sometime, and that the teacher will harmony (2) that he should be acquainted with the abow him how and help him to accomplish this. After style of music performed: 3) that he should know the first stages are over, and he is ready for some the characteristics of those performers he has to unthe first stages are over, and me is ready to an experience of the company; (4) while playing with framese and deample parcel, to current to state an interior casion, be should not attempt to load,

class of music the teacher anould be use enough to know that only by beginning with something easily understood, and gradually raising the standard as the upii progresses, can she hope to develop a genuine ove for the beautiful and great. The child must grow. His artistic sense cannot be forced, but can and should be belped in its growth. He will work enthusiastically to surmount difficulties in a piece that appeals to him strongly.

In a certain school the children are obliged to piny hymns in the daily devotional exercises, marches for the pupils to leave the chapel, and dance music for the dancing classes and, instead of its proving a structed that it proves to be a great help. They are taught to play the hymns with expression, to bring out the upper voice and the foundation carefully to get a good finger legato, and the pedaling is practiced with great care.

The teacher insists on the marches' being played with strong accent, with life, and dash; the dance character can be used to advantage to illustrate cer tain principles, while it has the merit of being easily and quickly learned, and does not encroach on more

Children are sometimes found to be strangely lack ing in imagination. They see no beauty in natureanything portical is quite meaningless to them and even fairy takes are scorned. Such pupils will often play quite correctly, with about as much feeling as a metronome. But even in the most promie child some sense of the beautiful must exist, and the teacher should search untiringly for that little germ, and develop it with the greatest care Let her take some piece the child is studying and ask him what it makes him think of as he plays it. Probably he thinks only of playing it correctly. Then let the teacher tell him what it suggests to her, and what feelings it arouses in her when played as it should be She should play it to him and make him haten owen fully. By frequent playing to the pupil things easily within his comprehension, and being sure that he listens attentively, trying to catch the full meaning and by awakening his mind to the beautiful in all things, the teacher can form the child a artistic sense. and he will begin to have bright fancies of his man and some day he will tell her how the music appeal to him .- Grace Lee Willows.

"ERHAPS the readers of COMPOSERS' DAYS. THE ETUDE would like to know of a plan I was to in ierest my children. We have very little music here Great artists never yout us; so we are thrown upon

I believe in free class work, and I give my children plenty of it. "Composers' Days" come at least once per month. Then the children and myself either play music of a certain commoner or we study some phase

For example, I am at present preparing myself or simply make a music-ma- our December "Composer's Day," Beethoven was born chine of herself, hut, by showing a genuine personal December stateouth, and I am trying to decade to the children: or, to tell them of his life, or, to read

The child should understand that his fingers are Six Jonx Syaters has defined the qualities necess so many little tools (sometimes obstinate ones) that sary for a good accompanied as follows: III that he

## Wocal Department H.W.GREENE

REPERTORY No. 2.

expected the work to take shape as indicated in the letter which follows herewith. It was intended to be a discussion as to the merits or otherwise of vocal compositions of all classes for teaching purposes. There have already appeared numerous questions as to the value of this and that song and aria, which will be presented later, but I deem the subject presented in this letter of so great importance, that I use it as a preface to the series, the observations upon the letter immediately following it.

#### MY DEAR MR. GREENE:

I am glad that you have opened a series of articles on "Repertory," and that it is to be conducted in such a way that the identity of the teachers need not be disclosed, for, while the teacher certainly is justified in availing herself of every means to strengthen her in her work; she hesitates about employing aids that would invite criticism or an opportunity for their diseussion among her own pupils.

It is a gratifying fact that pupils enjoy a certain pride in the attainments of their own teacher, whether it be deserved or not, but if the teacher's efforts to advance herself were made common talk of those pupil-friends, an embarrassment would be felt which might react unfavorably to the teacher. People seem often to ignore the fact that any effort to keep abreast of the times is not only honorable, but praiseworthy.

Being a woman, my class is made up exclusively of women. I would like to teach men, but I do not understand the male voice, and I find also that men avoid women quite as persistently as women patronize the male teacher to the exclusion of their own sex. Perhaps this is not pertinent to the subject, but I wished to have you realize my position before stating my needs in the matter of "Repertory.

I have about twenty pupils, all but two of them girls, ranging from 18 to 24 years of age. They belong mostly to the middle class, and few of them have studied the languages, and probably close critics would say they but half know their own. I am at a loss to know how to modify my ideas sufficiently to meet them, with their limitations, and at the same time do work of which I need not be ashamed.

Shall I teach Bohm, Ries, Liszt, Brahms, Schubert. Schumann, and Grieg, using English translations, most of which are abominable, or pass by those great and most satisfying of composers and confine myself to a strictly English repertory? Do you think there are enough good things written in English to make a fair teaching repertory for that number of pupils? "A PUZZLED TEACHER."

There is nothing more exasperating to the np-todate teacher than his ability to bring about a meeting between good composers and his pupils on anything like a satisfactory level. Much has been written and said about forming a correct taste in pupils by beginning early with the elassics, but when, as in either with the sight-singing teacher or abandon the the above case, the effort amounts only to a com- profession. The singer who cannot learn to read is promise as between good music and inferior text, it wet to be horn. is not surprising that teachers become skeptical on the subject of the value of translations.

both the sentiment of the original and at the same life as is safely possible. time the appropriate phrase and accent peculiarities; and for this reason a teacher should be exceedingly slow to place before pupils translations with glaring inconsistence between words and music. The only safe way is to examine all translations, and use the all of which may be pleasurable. First, a conscious-

WHEN I planned talks on parts of each that seem best to express the composer's is bis capital. "Repertory," as outlined in thought. The rhyme will be disturbed, you will say. the October issue, I hardly Yes, but better uuhappy rhymes than faulty phrases hut better yet, for pupils who are strangers to foreign texts, to select the repertory from the really excellent material, that is so rapidly increasing, with English text. It would surprise many teachers to learn that some of the best examples of song-writing are now found to have been inspired by English words.

The trouble with teachers is, they become accustomed to trading with a particular publisher and rarely examine beyond his eatalogue for their material. While the convenience of doing all the business with one house cannot be disputed, the progressive teacher will have on file the catalogues of all the leading honses, and thus have a much wider field from which to select. This, of course, is not intended to eucourage pupils

in their ignorance of the languages, but we are aiming to meet just the conditions that are presented by "The Puzzled Teacher," who is hy no means alone in dilemma. It is safe, then, to make it a rule to stimulate pupils to a study of the languages by withholding the beauties of works written in German and French until they are able to render them in the original. Pupils of intelligence and earnestness will feel the need of it sooner or later, when the best instruction should be provided, and opportunities to apply what has been learned made by giving simple songs in the languages they elect.

1. GET your voice insured "BY THE WAY." before you wet your feet. 2. Fatigue is a vocal tonic

if taken in homeopathic doses, 3. Love your enemies if they will but criticize your

4. An audience is supposed to be a stimulant, not a

5. Good voices are not rare; intelligent treatment of them is exceedingly so.

6. The legato is the most absolute of all artistic requirements and money will not huy it.

7. If your accompanist is incompetent, blame yourself; you had your chance to decline at the rehearsal. 8. If you have tobacco that must be smoked, hire some one who doesn't sing to smoke it for you. 9. Practice is said to make perfect. How much practice is not stated; you are to find that out for

10. It were better to devote three months to one song and perfect it, than to attempt to finish three songs in one month.

11. In your earlier opportunities for public appearance, think more scriously of what your audience will get than of what you are to get yourself.

12. Do not belittle a single opportunity to sing in public; some one will be in your audience who can can be but little doubt of the intention; and the and will subject your work to unbiased criticism.

13. If you are a poor reader, communicate at once

I4. Musicianship is a positive, though not insurmountable, bar to progress in the early stages of vocal It is most difficult to translate the text and retain study; hence the voice should be placed as early in

15. The possessor of a fine diamond in the rough would hardly take it to a blacksmith to have it cut. Think of that, you with uncut gems in your throats.

Think of that, you with uncut gems in your throats.

If A climar should around the will be a climar should be a clima 16. A climax should arouse three distinct emotions, no difficulty whatever in making all the vowel sounds

ness of its approach; second, impatience at its delay and, third, relief at its completion.

17. The middle voice is the picture, the extreme notes the frame; while fine frames greatly enhance the effect of inferior pictures, it must be remembered that a fine picture with no frame at all is far more

18. If you are expending both time and money for instruction, and do not work, you are not only making a dunce of yourself, but worse of your teacher. You may he able to stand it, he cannot, as your progress

ENTINCIATION IN SINGING

THERE is an old tradition among certain singers and teachers that the English language is very difficult to sing. Upon this supposition

many singers have chosen to sing in Italian, German, or French. In many cases they did know enough about these languages to know how badly they sang them, but they would be quite sure that mest of those present were equally ignorant. The English language is the language to use for English-speaking people, and presents no difficulty to the native-born that cannot be easily overcome by a careful study of vowel and consonant action.

#### TRANSLATIONS

I hold that, generally apeaking, songs are better aung in English than in their original to an Englishspeaking andience, although we must admit at once that a song always loses by being translated. The wise composer in setting a poem to music, either consciously or unconsciously, matchea the rhythm and melody to the accent of the words, in such a manner that the inner meaning of the poem is made clearer to the listener when the words are properly sung. Thia makes translation very difficult .nd, in some cases, absolutely impossible. The music in translations often hrings accents upon unimportant words, and the exigencies of rhyme and metre often so trans pose the order of words that they are difficult to understand. But there are very few people in a gen eral audience who understand enough of a foreign language to comprehend the meaning of the text as it is being sung; and to the rest of the audience it becomes a mere jargon of sound that is ntterly unintelligible. If the singer will take the utmost care with his translations he can usually come fairly near the original and can at least convey the general meaning

#### OBJECT OF ENUNCIATION.

The object of enunciation, as I understand it, is to convey the meaning of the lines without unduly calling attention to the distinct enunciation. The audience ia as much disturbed by an overhurdened and strained consonant action as it is by a deficient one. That a singer needs a clear and distinct enunciation goes without saying. It needs no argument whatever. Singing without the "meaning"-that is, without a clear delivery of the words-reduces itself at once to instrumental music. This is just as true of singing in German, or French, or Chinese, to one who does not understand it. It is just on this very point that ocal music differs from instrumental. The poem defines the mood definitely and clearly, so that there singer's husiness is to impress this upon the mind of

#### SECRET OF GOOD DICTION.

The secret of a good diction in singing lies entirely in two things: a swift and facile consonant action, and pure floring rowels.

The argnment against the English language has been its multiplicity of vowel sounds: but I cannot see why one vowel should be more difficult than an other; and I maintain that, if the principles set down In a previous article on "Reverberation," in THE STEDE for October, coraiderable was said about the and accurately describe the positions for each and of both performers in the same person in imminute to the voice; and it is to the freedom of these that we must look for pure and accurate vowels.

For every vowel there is certainly a definite position that gives the purest vowel color and at the same time the easiest action. To put it in other words, the tongue and soft palate form a resonance chamber which changes its shape according to the For example, in the vowel e, as in feed, the tongue

rises in the middle and occupies most of the space in the mouth so that the resonance has to find a place in front, by the tip of the tongne, and back of it in the throat and nasal chambers. So the direction so often given to singers to keep the tongue down is not and let the breath, as it were, blow the position into only wrong, hut, if carried out, makes the perfect action of certain vowels absolutely impossible. The least rigidity of the tongue or soft palate makes it impos sible to form certain vowels unless other than the essiest means are employed.

No doubt the use of the phrase "keep the tongue down" came from the Italian teachers, who employed only the vowel sound ah, and it served this purpose well enough: but for the vowel a (as in fate) or the long e (as in feel) the tongue must move freely to a high position, and this movement must not be interfered with in the least degree.

I believe all vowel aounds should be made entirely by positions of tongue and soft palate, and by the use of resonating chambers and not by using the lips. I am sure that this will seem impossible, at least to some of my readers, and to some it will seem a nacless distinction. But I thoroughly believe in reducing the technicalities of singing to their very lowest terms, and this principle which I have laid down is, from my point of view, of the utmost importance.

Let us take, for example, the aerics of simple vowels ah, a, e, o, oo (a, e, i, o, u, in Italian), and sing them on any one note in the middle of the voice. As the voice steps from one note to another, some of my readers will observe the tendency in o and oo to purse up the lips or to thrust them forward, as if to lengthen the speaking tube. This is the very thing that must be avoided; for, somehow or other, this very movement seems to obstruct the easiest action of the voice and to hinder the free use of the upper resonating

By a little practice this movement may be avoided, and the vowels will find their place in the resonators, to the great satisfaction of both the singer and the listener. This practice is invaluable for an accurate and certain location of the voice, for it seems to bring the resonators of the voice into play. In fact, it occurs as though the vowels sung in this way almost place the voice. The utmost value may he placed on this proposition that has been presented in regard to the vowels, for, when the vowels have thus found their nests, as it were, they all have that round resonant quality and velvety color that was the glory of the

There is another point to this proposition that might he overlooked at first thought. The experiments that one tries are likely to be made in the middle of the voice, where all things are comparatively easy.

When the same experiments are carried higher in the voice, the results are somewhat different. For example, the vowels o and oo become much more difficult at the top of the voice if the lips are thrust ont to form them; and the vowel e is extremely difficult t the top of the voice unless the use of the upper esonators is obtained. When they are, it is, perhaps, the easiest of all vowels in the high notes.

It may be urged that we have, thus far, considered only the simpler vowel sounds. The proposition holds good just the same for all vowels; and, if the principle is faithfully applied, the many vowel sounds in the English language will not present the slightest terror the student. One becomes about as easy as another to the native-born. And no doubt it would seem to many readers that we might carry the proposition

This is a vain delusion and a serious detriment to the singer. It is simply impossible to describe the for the accompanionents, and, as the solvist of to-day positions of all the vowel colors in the English language in a way that would be of service to a singer. They must all be reduced to one principle, which, as I have already stated, is the greatest freedom of the tongue, soft palate, and resonators. The vowels then seem to form themselves in a way that is delightfully sure. The accurate description of the vowel action seems to make them rigid and colorless.

A wise European teacher puts it somewhat like thla: Do not make the position and then try to make the vowel fit into it; on the contrary, think the vowel

#### LOCATION OF VOWEL RESONANCE

There is one valuable factor in the formation of these vowels that must not be overlooked, and that is the close observation of what appears to the location of the vowel resonance. I have hinted at this in speaking of the long e (as in feel). There seems to be a curious desire on the part of the vowels for plenty of room. When this space is given them they are round and full. If it is denied them they are hard and metallic. But careful observation soon reveals the resting-place of each one. The long e requires a very large proportion of nasal resonance because the tongne takes up so much of the mouth-space. The vowel al (as in father), on the contrary, requires less nasal reaonance, because the tongue lies so flat in the mouth. But it seems as if the whole vowel action is essentially passive, that is, that it is played upon by the breath: and, furthermore, that it takes the desired position at an inconceivably small amount of breath presence. The delicacy of the voice is almost incomprehensible,

Of course, all this action, however delicate, results in certain yowel colors. Each yowel color is as distinct and characteristic as the face or character of a person. The cause of this, so certain scientists tell us, is the prominence of certain overtones. The discussion of this point would not be valuable here and we may accept it as a fact, interesting in itself, but of little practical value to the singer. The practical value of this knowledge to the singer lies in the proof it offers that the overtones of the voice are produced, not by force, but rather by skill; and the true color of the vowel must come from its freedom to produce this combination of overtones and not from a forced

Some well-known teacher has said that about all the voice possesses is its register, quality, and its vowel color. This, apparently, comes pretty near the truth, when you stop to consider the matter. But it still leaves a great variety of color to the voice, for every vowel may be shaded by the resonators of the voice, so that they become, in the equipment of an artist, not mere vowel sounds, hnt almost living measages of joy or sorrow, which the artist must share with his hearers .- Perley Dunn Aldrich.

For the sake of classifica-THE ACCOMPANIST tion, pianists may be divided into three groups: soloists, ensemble players (chamber

and accompanists. The majority belong to all of the above classes, and there are few who confine their attention to either one, to the exclusion of the other two. The same qualities contribute to success in either department, and the possession of the "divine spark" is as necessary for the making of a great accompanist as for the making of a great soloist.

We seldom find the names of noted planists as soloists and accompaniats on the same program. Possibly some feel that the playing of accompaniments is beneath them, and should not be required of an artist. It is more reasonable to suppose that, seeing that the point of view of the soloist is radically different from point or view or the accompanist, they believe that the union simpler dance or samp-forms, is governor by the

the best results in either direction. Besides, there is is a well paid individual, he does not begrudge his less favored confrère the pittanee that falls to his lot. Notwithstanding the example set by the great as tists, there are many, low r down on the ladder of fame, who fail to profit by it. Many a young must who can perform her number at a pupils' recital with credit to herself and to her teacher, will undertake a difficult accompaniment with no training for such work, and, unless she possesses exceptional native talent, the result is a disappointment.

She, and others like her, may wonder at this, for as they my, the piano parts are no harder than the music to which they have been accustomed, indeed, they play music which makes much greater demands upon their technic. They have prebably been told that, if one can play the notes of his part, the only other requisite for the accompaniat is that he shall be able to "follow the singer." The fact that the word "follow," in this connection, is susceptible of two ren derings which have nothing in common has proved a stumbling-block in many cases. One may interpret is so literally, that, for fear of not obeying the injune tion, he "follows" at a respectful distance, with all due humility, and the performance resolves itself into a demonstration of the physical law that sound does not travel instantaneously. We might utilize this novel method of studying acoustics, were it not that the results are not reliable, and the figures run con siderably haver than those obtained by the more usua and scientific method of investigation To "follow" a singer means more than to chase him

through a song in the vain endeavor to catch up with him. It means to enter into a sympathetic under standing of the meani g of the music; it means to an ticipate, to sustain at times, even, to lead the ocalist in his interpretation. The performance of a as hearty and sympathetic association of the forem of both performers as though it were a sonata for piano and violin. Indeed, the higher song forms might antly be called "vocal chamber music," and they necessity the singers, who do not always recognize the fact the these works have little or nothing in common with the ballad and aria. Having practiced the vocal parts carefully alone, they consider one or two trials will the punist sufficient, treating his part as though it

technic and a musical intelligence not inferior to tha of the soloist. ( mecouently the mind, engrossed with th mechanical performance of reading the notes ha no chance to probe into the soul of the music, and a superficial and unsatisfactory reading results. The only way in which the full beauty of such compose tions may be revealed is by the earnest and int to gent co-operation of vocalist and pianist. They are duets and as such must be studied if we would he e them adequately performed.

In the simpler vocal forms such as the ballad lied or aris-the intellectual quality is not so pronounced and the accompanist's task is less onerous. Here, how ever, he must be on the alert for every point by means of which he can add to the effectiveness of the performance It is his duty to enhance the singer's strong points, and, especially, to support him in those pas sages where he may show any signs of weskness or indecision. In short, he must be quick sympathetic and reliable. It is often necessary for him to sink him own individuality entirely, when his conception of the music differs from that of the singer. Paradonical as it may appear, he must even he ready to take the initiative, especially in those works requiring a strongly marked rhythm

The accompaniment of instrumental solos, in the

ally duets, although not written in sonata form. The accompanist still remains the Cinderella in the family of musicians, although there seems to be a growing appreciation of the dignity of his position. His pecuniary reward, however, is not proportionate to the value of his services to art, judged by the standard of solists' prices. This is probably because, as a rule, he is rated no higher than the mediocres of the profession, ao aiatter how great his skill. We must look to a more discriminating public taste to correct this evil, and to place the accompanist where he rightfully belongs,-in the ranks of the world's art-workers .- George William Necdham,

THE work of the musiciaa

"OLD FOGYISM IN player, as a rule, is superior VOICE-CULTURE? to that of the singer. Tske, for instance, the work of

piano and violin soloists, as well as orchestral players These have a technical value and artistic finish rarely found la the vocalist. We hear artists, occupying highest places, sing flat and deliver the voice with such had method as to be pitiful. Conscientions artists, too, who have dramatic ability, and artists schooled in everything, apparently, but the use of the voice as an instrument

In pisnoforte building, when an iastrument has a scale with one tone strong, another weak, and a third a cross between the two, and also when one tone is muffled, another is brilliant, and a third a cross between the two, that piago is designated as having a had action. So it is with the voice perfected as an instrument. When we hear a few tones well placed forward (it would seem almost by chance), mellow, full and sonorous, accompanied by a vibrant quality grateful to the ear-followed by others made in a different way, perhaps by the mouth's being held so wide open in the middle register, on all the vowels, OPERA IN ENGLISH. an open in English is probas almost to betray the whereabouts of the diaphrsgm thereby dispersing the vibrations, and producing that shallow colorless tone termed "white," only to be followed in turn by others clatched at the throat; and if, as a result, some tones are open and clear, others choked, others thin, and so on, that voice is said to have a had setion or method.

Voices huilt like those of Pol Plançon and Anton Van Roov, every tone of which is placed well forward, -not a hit or miss in the whole range, -are a source of the deepest satisfaction to the liatencr, and have a reliability most gratifying. Mr. Plancon sang in New York for weeks, and I do not once recall his having been off duty because of a "cold." I suspect that half of the colds are more the result of bad method than of

Voice-building ia, in reality, instrument-building; for, without first the perfected tone instrument upon which to develop a technic, no truly excellent work can be done and the voice-culturist certainly rests under a disadvantage not to be met with in any other department of musical study. All musical iastruments are of themselves lifeless. The violinist forms his own tone, as does the singer, but he does so on a quiescent and inanimate object. While, on the other hand the voice-instrument—the human throat—is a very-much-alive piece of mechanism, and for this reason a knotty problem to handle, especially as it is subject to such influences as the health and temperament of its possessor .- conditions unite outside the control of the voice-teacher.

Throat-action must become automatic and mechanical in response to the will of the siager, and free from any restraint imposed by temperamental consciousness of its owner, before artistic results can be obtained. It is safe to estimate that in each generation there are in two continents not more than thirty voice instruments produced. Against this is an array of hundreds upon hundreds of voice-students, pursuing the teaching profession. Pray do not minunderstand nance, startling progressions, when these speak the their studies with conscientious fervor, struggling for me, and fancy that I mean to insunate that every thought of the composer. -W. J. Henderson.

jority never being heard of, and all winding up voice-

Why is it that in all branches of music there has been more progress than in the voice? Have we not lived under the ministrations of the Italian school of voice-culture, lo, these many years? Has it not been heralded from the house-tops, quoted as all-sufficient, taught, and unsuccessfully stracked? Is it not heresy to doubt a tenet of its faith? Is it not a matter of icoparding musical standing to do so?

Now, what is the matter? Oh, we are told all these people have had poor teachers, and the traditions of the pure school are forgotten and ignored. Who would dare suggest that there might be something wrong in the traditions themselves-innately so-independent of any vitiation brought them by individual voice-teachers? Because it has been the best system known, does that absolutely prove there can be no fault in it? It is interesting in this connection to note that in all other branches of music there has been advance and development. Why do not people play the piano with the technic of a hundred years ago? Compare the orchestra of to-day with that of olden times! Compare composition with that antedating the day of Beethoven and Bach-and note especially the improvement in the field of opera. Every once in awhile a mighty man has lifted up his voice proclaiming a new doctrine and advancing his art by his teachings. Were not Bach, Beethoven, Wagner, Liszt, and Chonin such ?

In truth, everything moves on but voice-culture. Who dares lift up his voice in the interest of anything new in it? Brave indeed is he! Is he not at once a charlatan, a fraud, a crank, a what-not? In all the active departments of life man may delve, investigate, iavent, and expound, hut in voice-culture he must still employ the methods of a couple of hundred years ago!-M. L. Brown in Musical Record.

"THE purpose of presenting ahly not one of reform in

musical culture, so much as it is of entertainment. To the popular miad-snd I meaa hy popular mind all people, self-important and non-important-the music is an inspiration, and requires the detail of a human story to create a definite interest. There is much indefinite talk about the impression and inflaence of music! It is quite possible that English opera will aweep away many theories with regard to music that are much talked ahout and misunderstood. To my mind, the purpose of music is to enhance, even to idealize a human story, and withoat such story it has little meaning. All aongs, for instance, tell their simple story. Why should not operas have their plots made clear to audiences? I cannot see any difficulties that can arise for the singer in English opera."-Susanne Adams.

THE December number will take up the October and November accumulation of questions.-VOCAL EDITOR.

THE meaning of sorg goes deep. Who is there that. in logical words, can express the effect music has on what is education but formation of character? us? A kind of inarticulate, unfathomable speech which leads na to the edge of the infinite, and lets us for moments gaze into that !- Carlule.

#### SOME WAYS AND MEANS

BY ALLERY FOSTER

"ORDER is Heaven's first law," wrote the poet, a few hundred years ago, and never was there a truer sentence framed in human language more applicable to

place and recognition, which hut few obtain—the ma- music teacher should have a cast-iron method and adhere rigidly to it, but what I do mean is that our ideas should be conveyed to our pupils in a systematic

And first of all, when a pupil presents herself to me we should endeavor to find out her reasons for study. ing music, and the time she intends to devote to it. for our manner of dealing with a pupil who is only to study for two years should differ from our way of treating the child who is to follow a regular course In either case let our work as teachers be solid and

It is very easy to interest young children, is fact much easier than we imagine, but we must vary our work, not our ideas, for that would be productive of confusion: but present our ideas in a way that will appeal to the child-mind, for instance, telling a child that the notes on the staff are counted from the hottom, upward, it is quite probable that she may forget that fact and calculate from the top; but ask her if it be possible to climb a ladder from the top, and she will at once see the ridiculous side of the question and will avoid a similar mistake in future.

Young people, as a rule, are most independent, and you will find this characteristic when you show them how to huild their scales. Give them the clear plan of the first one and you will be surprised at the amount of serve displayed in completing the circle of fifths This rule of course, holds with pupils of maturer years. Try it, and see how well it succeeds.

One of the greatest helps to the earnest music teacher is a good, sound music journal, such as THE ETUDE; through it we come in contact with the large army of teachers who are traveling over the same road as ourselves, and often meeting with the same opposition. Sometimes we feel that the burden is greater than we can bear, when lo! we read of some fellow-worker who has had the same and even greater difficulties, but who has had the pluck to conquer them instead of allowing them to conquer him 'It was the sun hehind the clouds." Usually whea we embark on our teaching career we have very lafty ideals; the having of such ideals is in itself praiseworthy, but the living up to them is still hetter. It is only by being practical that we can communicate some of our idealistic virtues, this requires discretion and common sense.

We, ourselves, may be great admirers of classical music, and often marvel at the inconsistencies of refined people who are not of our opinion; let us act content ourselves in looking askance at the apparent obtuseness of our neighbors, but rather seek to cultivate a correct taste in our pupils, and I know of no easier way of accomplishing this design than by analyzing the pieces they study. How many of oar pupils can explain the form of a simple sonatina?-or can define a sonatina? And as to the composer-well, he might as well be an inhabitant of Mars, as far as the pupil is concerned. Now, this state of affairs should not exist, even when the teacher has not had the opportunity of studying form. Mr. Ridley Prentice, an Englishman, has compiled a very satisfactory work to supply this long-felt want; it is published in six volumes, and is called "The Musician."

By teaching in the manner above mentioned, we give a solidity to the character of our pupils. After all,

THE whole character of our contemporary technic is the result of romanticism in music. It has come from the efforts of romantic writers to imhne the piano with a greater power of emotional utterance, to make it a dramatic force, and, even more than that, a personality. Classicism means perfection of form, unfailing beauty of thought and utterance. It is the science of the beautiful in music. But romanticism means personality, characterization, individual expresaion, even universal revelation; and it has no hesitation in pouring forth abrupt rhythms, harsh disso-

#### THE ETUDE



RENEWAL OFFER FOR NOVEMBER.

As AN inducement to those of our subscribers who desire to renew during the moath of November, we make the following offer:

If you will send us \$1.85, we will not only renew your subscription to THE ETUDE for twelve months. but will send you a copy of "Classic and Modern Gema for the Reed-Organ." This is a book of 117 pages of reed-organ music of a higher quality and a more difficult grade than any other reed-organ collection. h fills a want which has been felt by all reed-organ players for many years; the result of numerous inquiries from our patrone

To those who will send us \$1.75, we will renew THE ETUDE for twelve months and send a copy of "Classbook for Music Teachers," by E. M. Sefton. This is a book which fits in the pocket, for keeping music teachers' accounts. It contains hills, receipts, daily schedule of lessons, cash account, pupils' sheet-music accoust, and is devised to meet every want of the music teacher in keeping accurate, systematic ac-

THE musical journal is now recognized as a necessary adjunct, not only to musical culture, but to the daily routine work of the teacher as well. Every trade, every profession, has a special magazine hased upon the idea of bringing to its readers the latest and best ideas, as well as new statements and investi gations along the line of established practice. Such a journal is THE ETUDE, a journal which brings to the attention of the teacher of music every month current musical news, helps to teaching and study, stimulus to more energetic, progressive, and broadening work, and to an earnest purpose to live up to the highest demands of the profession. No teacher can do without this monthly impetus. It will keep him out of rate

We receive every day letters in which teachers tell of their success in placing the journal in the homes of many of their pupils, and what excellent results, both in character of the work done and interest in music study, have been manifested. The music supplemeat, alone, is worth several times the subscription price of the journal; new music, classic teaching pieces of purest musical quality, duets, songs, sacred and secular, and pieces for the hours of recreation form a fine musical library. The SUPPLEMENT given with the October issue has received general commendation. This is a sample of the good things that THE ETUDE has in store for its subscribers. The next supplement will be issued with the December number.

We shall be pleased to arrange with anyone who desires to canvass his community in the interest of THE ETUDE. Send for sample copies and liberal premium-

More attention is being paid to theoretical study in music. This study should not stop with harmony, but include work in the higher grades as well. Hitherto the study of counterpoint was conducted on very conservative lines, old-fashioned text-books, and a plan that did not of itself lead to practical results s quickly as could be wished. In the new text-book "Counterpoint" Dr. H. A. Clarke has embodied the ame principles as those contained in his very successal work on "Harmony." It is not only a text-book, at a system of teaching. Unlike the older works on be subject, STRICT COUNTERPOINT is not made the words "Reward Card." On the other use a most of those of our subscribers who send us 26 subscriptions that the control of the may, thus leading to practical work on modern lines music manuscript and antograph. The rards will be unified any one year will be entitled to an additional by subjects of rare. The subjects of "Double Counterpoint," "Canon," and somewhat larger than a postal card. These cards are

"Fugue" are also included in this book, which will gotten up in the most artistic style, made by one of

Until then we make the following liberal special offer: market. For 50 ceats cash, sent in advance of publication, we We will offer a set of these fourteen cards for 50 soon as it is published. We will charge the book to crats. any of our patroas having as open account, at the special price, but in that case the postage will be Ix the September number we warned our subscribers for advanced study,-three text-books in one.

WE will publish, in a very short time, a volume containing the hest selected studies of Loeschhorn. The work will be under the charge of James Il. Rogers. who speat most of last summer at the task. The studies will be graded asd annotated. We have sele ted oaly those studies that have bees found to be of unusual worth and attractiveness. locachhorn. above all writers of etudes, is the most musical, and is to be preferred before Czerny or Kühler, while lleller's studies lack in technical point. There is no writer who has combined the technical with the musical more than Loeschhorn, and it is these two points that will be hrought out very clearly in this volume.

These stadies will most likely be ready during this moath, and may be published in two volumes, but we will sead the first volume as a Special Offer to sayone for the sum of 20 cents, postpaid. This about covers the paper and printing, and is done maisly to make the work known.

"FIRST Steps in Pianoforte Study" is, unfortunately, not yet ready to be delivered. There are aumerous delays in every work that is undertaken, and, rather than hastea the work at the risk of a poor production, we have concluded to allow the offer to still remain open for this work at 40 ceats, postpaid. It will be a work of the first steps in piano stady, as the book is rightly called. It will be about the size of the average anoforte instruction book, and, while it is not along my new lines, the material will be entirely new. get one copy of it. It has become a general practice among good teachers to chaage instruction books. This gives a breadth to teaching and lightens the chanics of book manufacture can make it. drudgery of teaching. If you have any beginners during this coming wiater, sead for a copy of this work. tically a complete book in Itself. For instance, Bach This may be the last month of the offer, so be sure is presented in about six thousand words; questions to get your order in. Forty ceats pays for the book follow which deal directly with the test, and by others

OUR annual "Holiday List of Musical Literature" will be published in the aext issue. It will contain many of the new works that have been issued during the past year, and will be given at the usual low prices of former years. Our foreign sabscribers can use last of the book will be \$1.50, but our advance price is only year's list to make their selections from, the prices 50 cents, portage paid, the book being sent as soon as remaining the same. This will give ample time for issued from the press, but the order, with cash, must delivery before Christmas.

musical literature at a low rate; the first is for a to them at the special price, with postage entra-Christmas offer and the second to give music teachers and music lovers an opportunity to add to their libraries at the lowest possible rate.

WE will soon publish a reward-card for music pupils, which has never occasions some and the prest composers will be little book, "About the Engle," which gives a list of tern interest terms out me are the color represented, on by each of these cards. On the one each deductions and valuable premiums to those sh side of the cert will be printed a fine colored poraide of the eard will be practed a me relevant per trait of the composer, with his birthplace, and the own.

The composer, with his birthplace, and the own.

We would also draw your attention to the fact that words "Reward Card." On the other side will be

thus form a complete text-book for advasced theoretic the finest lithographers in Germany, and designed with study. Rules are much coadensed and phrased in the greatest care, the preparation being done by us. such manner as to avoid the many confusing excep-The priater has the work in haad, and we will be teachers, but there has never been a musical card able to place it upon the market in a short time. used, there not being anything of the kind on the

will send the hook to any address, postage paid, as cents, or we will send a sample card, postpaid, for 5

extra. Many of our patrons have added largely to on an imposter who went under the name of D. It their musical libraries by taking advantage of our Tucker, claiming to be from Newburgh, New York "special offers." Remember this is a complete manual He has been known by no less than five names. This mun has at last been brought to justice, and has been seatenced to eighteen months' imprisonment, in Law rence, Mass. He has taken over five hundred subscribers and never made return for any. He will now sit in a lonely cell to a year and a half and meditate over his wrong-doings.

If at any time any of our patrons should support aayone calling on them in the interest of THE ETUDE. without having the proper credentials, we will estern It a favor if they will immediately send us a telegram at our expense. It was only by telegraphing that we caught this man Tucker

THE December Excor wil be a special number, sim ilar to those on Back, Schubert, and Schumann, with Richard Wagner as the central figure. The articles will be by such writers as H. E. Krebbiel, W. J. Henderson, H. T. Finck, L. C. Elson, Emil Liebling, A. J. Goodrich, and will make a very complete survey of Wagner's life and works. It will be illustrated The music aupplement will contain several compose tions by Wagner, making the whole issue one that will be a distinct contribution to the library of the musician and student. A handsome supplement will he a part of this issue

WE have a very complete stock of music, suitable for Thanksgiving and Christmus for both Sunday school and choir, and will be pleased to send same "or selection" to our patrons.

Mn Tappen's new book "First Studies in Music Every teacher who reads THE ETUDE should at least Biography," went to press early in October In paper, typography, binding, aue, and general appearance this book will be an attractive and convenient as the me-

For the teacher's assistance each biography is pracwhich demand a little research work on the pupil's pert. The work of Bach, his contemporaries, his geography, the instruments of his time are clearly presented. Each biography is divided into short chap ters, thus enabling the teacher to assign definite lessons, long or short, at pleasure. The retail price There are two objects in issuing this assual list of have good open accounts may have the book charged

> THE season is approaching when most of the subscription work of the year is done.

We would draw our subscribers' and patrons' at tention to our liberal premium offers to persons aend irg us subscriptions to THE ETUDE. We publish

cations and ten dollars' worth of our own sheet-music publications, over and above all other premiums or each deductions which we have allowed.

Your attention is also asked to the column advertisement on another page of THE ETUDE, "An Additional Offer to our Subscribers to Secure New Subscriptions to the Etude." This offer is virtually giving a double premium for the sending in of one subscrip tion, a premium to the person who subscribes, and one also to the person getting the subscription. It is made possible, by the paying of a little additional in eash, to get a very great value in merchandise. We would ask you to read this column carefully. A great number of our subscribers have taken advantage

THE ETUDE for December, as will be mentioned elsewhere in detail, will be an enlarged holiday issue. We will give a supplement with both the December and the January issues. Do not let your subscription run out and miss either of these numbers, as they will he the best we have yet issued.

BEGINNING with the month of November, we will start to send our new music monthly to our patrons. The first hundle will go to all persons who have received regular "on sale" puckage from us. We will charge no postage on this package, and if any receive it who do not desire to continue, a postal card will stop the further sending of it. If we do not hear at all, we will presume that they are desired. The packages consist of either vocal or instrumental, or both, about ten pieces of each, sent from November to June, the husiest teaching months of the year. It enables the teacher to have a limited supply of good, new teaching material constantly on hand.

DR. WILLIAM MASON'S great work, "Touch and Technic," is not merely a system for developing fluency of fingers, but for teaching the artistic use of the pedal, an art in which Padercwski excels. Read what he says of the little original pedal study at the foot of page 18, "Touch and Technic," Part IV:

"The pedal study which you have so carefully worked out is a little wonder-piece, and I venture to say that—as far as I remember—that subject has never been treated before with such competence, lucidity, and justifiable authority. . . . Your method I recommend most heartily.

(Signed) "I. J. Paderewski."

(The foregoing is not a translation, the English words being Paderewski's own.]

#### HOME NOTES.

THE opening recital by the Faculty of the Toledo Conservatory of Music was held in Collingwood Hall,

MR. E. R. KROEGER, of St. Lonis, has issued a neat pamphlet guide to his lectures and lecture recitals of "Wagner's Great Music Dramas," "How to Listen to Music," "The Emotional and Picturesque in Music," "Modern Forms," "How Music Came to be What it is,"
"How Composers Compose."

MR. FREDERICK A. WILLIAMS, of Cleveland, began his series of pupils' recitals for the season, October 22d. MR. EMIL LIEBLING has resumed his series of recitals for the benefit of his pupils. October 20th, playing before them programs selected for educational pur-

MISS JEANNETTE LEPLEY, of Pipesville, O., gave an interesting recital, September 29th, her full class of forty pupils assisting

MR. W. J. HUTCHINS is giving a series of organ recitals in Nova Scotia.

A SUITE for orchestra, entitled "Rural Snapshots," by Mrs. Clara A. Korn, was played by the Kaltenborn Orchestra, New York City, at a recent concert.

MISS ANNIE PARRY BUNDY, of Topeka, Kansas, has arranged very thorough courses of study for her school in that city. A free circulating library is a prominent

DR. HENRY G. HANCHETT has been engaged by the Board of Education, New York City, to give a series of lectures on music and the piano in the Teacher's Mr. Sumner Salter, organist of Cornell University, is giving a series of recitals in the University chapel that have become very popular with the students.

MR. FREDERIC GRANT GLEASON has taken charge the Chicago Auditorium Conservatory, which laces the Chicago Conservatory. Several free scholar-tips have been established.

THE School of Music of Alma College, Mich., starts in with good prospects this season again. Several of the teachers put in the summer in graduate study. MISS GRACE B. MARSHALL gave an introductory re-cital in the Sherman, Clay & Co. Hall, San Francisco,

Mr. Herve D. Wilkins, of Rochester, N. Y., has a fine two-manual organ in his studio for the benefit of his pupils in organ playing.

MISS LULA S. MUDGE, of Lockport, N. Y., is making specialty of pianoforte lecture recitals this season. MR. FRANK J. BENEDICT, Hartford, Conn., has be gun his pupils' recitals hy an organ concert in the Fourth Church by Mr. G. N. Brandon.

THE Faculty of Hawthorne College School of Music, Texas, inaugurated the school-year with a successful

MR. HERBERT G. PATTON has taken charge of the violin department of the Fort Wayne, Ind., Con-servatory of Music. MR. LESLIE F. WATSON gave an enjoyable organ re-

cital in the First Baptist Church, Richmond, Va., assisted hy the church quartet. THE Detroit Conservatory of Music, Mr. J. H. Hahn, director, is now in its twenty-seventh year, and reports a most flourishing outlook for the present season.

THE School of Music of the University of West Virginia, at Morgantown, had a very successful year last sesson. The school is open the whole year. Mr. C. A. Ellenberger is the director.

The Department of Music of the Kansas State Normal School at Emporia, Mr. C. A. Boyle, director, has a very complete course, with many free advantages. The Utica, N. Y., Conservatory of Music, founded hy Louis Lombard and now under the directorship of E. B. Fleck and R. J. Hughes, has engaged Dudley Buck as examiner and lecturer for the year.

THE ETUDE has received copies of The Aloysian, a quarterly magazine issued by the students of the Mount Aloysius Academy, Cresson, Pa.

PROF. A. A. STANLEY has arranged to give a course of lectures to the students of the University of Mich-igan, on the history of musical instruments as exemplified in the Stearns Collection in the University

THE Kankakee, Ill., Conservatory of Music, C. W. grade. Best, director, has arranged for a fine series of artist I fi MISS CHLOE E. LAY is in charge of the music de-partment of the Stonewall Jackson Institute, Abing-

THE Boscobel College School of Music, Nashville, Tenn., is in charge of Mrs. Lizzie Lee Warren-Luken-

MISS ISABELLA BEATON of the Cleveland School of Music, Alfred Arthur, director, gave the first of the school recitals for this season, September 26th.

Mr. Robert Thallon, of Brooklyn, has started his series of pupils' concerts for the season. Miss Grace Thallon and Mr. William King were the performers.

TEACHERS who are looking for elp in arranging re-cital programs should send to Mr. Carl Faelten, of the Faelten Pianoforte School, Steinert Hall, Boston, for copies of programs given hy the faculty and pupils of

MR. WALTER S. SPRANKLE, of Indianapolis, started his pupils' recitals for the season, October 15th.



Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

I received Book I of W. S. B. Mannews and a method of Rade Course of Studies, and a ms od elighted with the state of the state

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Sherwood, Director of the Sherwood Music School Fine Arts Building, Chicago, has made for the early fall are appearance in Benton Harhor and Olivet Mich.: Elkhart and Terre Haute, Indiana, with Chi cago Symphony Orchestra; two concerts at the St Louis Festival at the Coliseum in that city, with or chestra, making his third appearance in St. Louis under such circumstances within the year; and short trip in the State o. Ohio the early part of

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ison's "Touch and Technic" better than anything have ever used.

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A Systematic Selection is therefore a great desid-Of The Best Studies eratum. These volumes, compiled by Mr. Alexander Lambert, meet the needs of teacher and pupil exatly. Mr. Lambert is one of the most distinguished and successful of New York teachers, and the selection he has made embodies the results of his long experinice and ripe judgment. The average pupil will be benefited by practicing every single study here given, and the arrangement is such as to insure real and con

In the three volumes so far issued are included one hundred and four studies; among the authors represented are the most noted modern writers for instruc-

Kunz Reinecke Bertini Vogel Loeschhorn Davernoy Kohler Stamaty Gurlitt Berens Schmitt Heller Lecouppey Godard

od others. It is needless to say that all the studies ie fingered with the utmost care and the phrasing is y marked. Most are accompanied by notes po Sout the special technical object of the piece and w to practice it to obtain the best results. Mr. Lamat has also written a valuable preface to the first ume giving advice on how to practice and how such, when and where to stop—a number of invalu-ible rules that every student ought to know, ignorance sregard of which has often brought disappoint-

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THE ETUDE

MAKE OPPORTUNITY YOUR FRIEND.

FAILURE often comes because pupils attach so little value to the talents they possess. You ask: "How can I know that I have talent?" I answer: "Make a friend of opportunity, and she will tell you." Yet always remember that it is not eminent talent that is required to insure success, so much as purpose; not merely the power to achieve, but the will to labor energetically and perseveringly. Genius, after all, is only patience, and the power of lighting one's fire. Self-help, persistent application, and perseverance alone will reveal what is in you.

When Moscheles suhmitted his score of "Fidelio" written at the hottom of the last page: "Finis with SACRED QUARTETS, NO. 1- For Make Voccoo God's help!" Beethoven immediately wrote underneath: "O, man, help thyself." No wonder that so many fail when they are always dissatisfied with the smallness of their opportunities. It is not those who have enjoyed the advantages of conservatories, concert halls, and public libraries that have become the greatest geniuses. Why complain so much about the tools you have to work with? Tools do not make the artist of to-day, but the trained skill and perseverance of the student himself in using them. It is well to remember, also, that the advantages you and I enjoy are in every way far superior to those our forefathers enjoyed. If you are wise, you will make good use of the means you now have, and time will bring new ways and means.

The great point in every musician's life is to get the working quality well trained. Throw away that frail twig, "I can't," and take up the mighty sword, "I will." Napoleon wanted the word "impossible" banished from the dictionary, and "I can't" and "I don't know," were words he detested above all others. "Learn!" "Try!" "Do!" he would say. He won success, and so can you. Be up, then, and adoing. Waste no time. Make opportunity your friend, and she will give you true happiness, hrighten your pathway, open up new avenues of delight which will lead on eventually to success .- C. N. McHose.

#### "MOTIVES."

"OUT of the heart are the issues of life." Out of the instincts and erections are the achievements of the will and the interest. As "like begets like," so will results be as the conditions out of which they spring. Sadly large is the percentage of promising pupils who still fail in going through with a course of training necessary to success in the musical life.

A young girl of apparently reticent disposition, who had as yet received no real pianoforte instruction, but whose playing was really remarkable for one of her qualifications, came to me for suggestions as to what she should play at the June commencement. We selected a modern French composition. By dint of very close application, she was able to play it, at least acceptahiy. From these evidences I began to believe her to be a person of excellent natural ability, if not possessing real talent, and energy of intention to re-

I took pleasure in providing her with compositions of a character beyond anything she had previously been introduced to, and all of which she also practiced with much the same industry. She was now attempting to teach some pupils, and I was led, by an occurrence, to suspect that she might be slightly of an egotistic turn of mind common to many whose development has been arrested by the flattery of quack

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A short time since she played for me a little composition of a popular character, and when I remarked that it was pretty and asked the title, I was told she "didn't remember its name"; she "hardly ever" remembered the names of her pieces; all with a pouty toss of her head. It became apparent to me that she viewed herself as a competitor in the teaching business, and had no intention of giving me a chance to "catch on" to any of her nice new pieces. I thought of Mr. Carl Faelten, of Boston, and the students of his music school, who are only too happy to send to musicians copies of their programs, so replete with lists of the finest compositions, while this girl would deny me the name and author of a single, little inconsequential composition, though having received assistance upon and copies of a number of pieces of me but a few weeks before.

As straws betray the wind's course, so a trifling remark had given me the key to unlock the mysteries of her ambition, erstwhile so deeply steeped in reticence. She works hard to advance self. Unless the motives are high ones, the appreciation of the art will also be low. When the appreciation is little, the pupil will make no sacrifice to attain perfection, and the low-priced, blindness-producing, flattering quack gets

When chariots are propelled along the road of art by the power of unworthy motives, such as the wish to make neighbors envious of our accomplishments, or for brilliant show rather than for the love of expressing noble feeling and sentiment which must be cultivated and dwell in the heart, they will never reach a goal of any real practical or spiritual efficiency. All true art grows out of a natural love and desire to express to others in ideal forms the True, the Good, the Beautiful, and for their benefit, edification, and highest

Cases like the above are all too apt to be misunderstood by the average teacher, who is generally ready to give the pupil credit for entertaining only the best intentions toward art and man. It would be well to examine every pupil in order to be sure that the will is right. Make use of your knowledge of psychology now if ever.

A wrong motive will drive a good cause to disaster, though headed in the right direction and upon the right track. Think of a rapidly-moving engine with a man at the throttle not an engineer. An absolutely right motive always contains within itself energy in sufficiency to consummate to the utmost all its plans. Right motives can be born only in true feeling or in true instruction, created only by a fullness of true and correct knowledge, and without which only a cheap fanaticism, prompted by ambitious and active thought, which without proper nourishing condition develops an unhealthy mentality.-Edward Foster Beal.

#### THE FUNCTION OF IMAGINATION IN MUSIC,

Music, like literature, is the external representation of a beautiful ideal which is contained within the mind, and is the result of certain circumstances and associations, both of external things upon the mind, and the innate tendencies of the mind itself. What use is music without expression? And how can you obtain expression without first being able to appreciate, esthetically, the piece of music which you are to interpret? A pupil in music must feel or must be led to feel the temperament of the composer in order to be able to infuse into his interpretation the notes of genuine feeling. For no one can hope to interpret what he cannot feel. And it is to be noted, too, that there cannot be a variety of temperament assigned to any particular musical composition, any more than to a piece of literature. You cannot hope to show that it is the ontcome of several temperaments. Hence it is necessary, not only that one should possess the musical faculty, but, in addition, have cultivated the esthetic faculty. Nor is this all.

The composer must be studied, not only in his com-

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[d to E] Henry R. Follet
Dfl.[bfl.orctogfl.orForafl.],60 BENNETT, HOWARD S. [E to E sh.] KOEVESSY, M. L. I Know Not Why. [d nat. to E fl.] WOOD, MARY KNIGHT Love's Missing Bow. (With 'Cello Obligato. Anna Warner [d to F] Herbert Randall FISHER, WILLIAM ARMS MIERSCH, PAUL TH.
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We must be put in possession of enough of the facts of the composer's life that we, provided with a cultivated mind and a trained imagination, are capable of a sympathetic feeling and are able to infuse this Into our interpretation of his works. Herein enters the importance of the imagination in music, both on the side of the composer as well as the artist; for the artist, according to our claim, must needs assume the fe ling kindred to him who composed the work.

We conclude, then, that the teacher should spare no pains that the pupil's mind be stored with ideals of besuty, no matter from what source obtained. That there should be an effort made to bring the pupil to see that a musical composition is no more than the representation of the human mind, stored with beauties and assisted by a trained imagination; and it is important to notice that it is only when the feelings and thoughts reach so lofty and elevated a pitch as to stir the feelings and thoughts of all others to whom they may be communicated, that they find expression in music.

It has been said that the musician, out of three sounds, can frame "not a fourth sound, but a star." which, if it means anything, means that imagination fills in the space, in accordance with eathetic sense. with some ingredient which, taken with the preceding, make up an ideal whole; and in this, according to our art, will be contained the enrichment, the fullness, the nobility, the beauty, of life .- A. W. Hendrick. . . .

SCHOPENHAUER says that mere acquired knowledge belongs to us like a wooden leg or a wax nose. Knowledge attained by means of thinking resembles our natural limbs, and is the only kind that really

#### WHAT HAPPENED THIS MONTH IN VEARS PAST

BY THEODORE STEARNS,

ENDELSSOHN-BARTHOLDY, Jakoh Ludwig Felix NDELSSOHN-BARTHOLDY, Jakob Ludwig Feils, born February 3, 1899, at Hamburg: died November 4, 1847, at Leipzig. Grandson of the famous Jewish reformer and philosopher, Moses M., this classical composer is, like Handel or Beethoven, so universally known that a criticism of his life and works is almost futile. Like cien of his life and works is almost futtle. Like Washington Irring, his life was one of well-to-do and cultured case; like the poet sheller, his most popular, or at least his most futtless, work, "Ma-Midammer Night's least his most futtless, work, "Ma-procedous muddinn, and as hoverupily sensitive one. He was much of the soroni and highly-polished littlewirer, and essentially or will have full but also grands like life with the re-tail, but also grands like given and a gold pen-lifurework, his oratorios, organisation, sorchesterial it that he wrote with kid gloves and a goin pen. However, his oradorios, symphonies, orchestral works, concerti, songs, choruses, and miner brotten positions in overwhelming number of the grid any digs at his 'gentlemanth of musical culture, and his undenshalm of musical culture, and his undenshalm he center of all musical Great and the second of the portrane as a creative artist quickly when the center of all musical Great and his undenshalm he center of all musical Great and the second of the second quickly made him the center of an musical ter-many. M. was the first to perform the great "Matthew Passion" f Bach since that composer's death. The life of M. is very satisfactory reading. He was one of the world's great men in music.

SCHUBE.T, Franz Peter, born January 31, 1797
near Visuan; died November 18,
1828. The mean region of the November 18,
1829. The production of the second of

### Important Announcement After a lapse of nearly six years we

find it possible to resume the issue of the Music Review, the publication of which was suspended in Dec., 1894. We shall not, however, as then, conduct the magazine feature of it The publication of the Review was originally intended to be a most efficient aid in presenting to the teaching and musically cultured public throughout the country, information regarding desirable new publications that are issued from all publishing houses of any note. It is this feature of the Review that will be resumed now, with perhaps the addition of noting a few of the most important events. We shall now, as before, give space in the Review only to the listing of such things as we find after desirable for their purpose. We shall

careful examination to be the most endeavor to have our classification and grading so complete that it will be a helpful and reliable guide in enabling subscribers to judge of the nature of everything that is recom mended. Special and separate mention will be given wherever it is deemed necessary

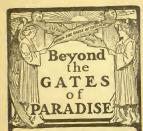
We take this opportunity to aunounce the connection with our house of Mr. Walter Spry, a pianist and musician of high standing whose study abroad for many years and whose experience in teaching in this country since his return, gives him unusual fitness for conducting a work of this nature. The Review w:ll be under his charge and he will be ably assisted by others connected with our house, and by competent musicians whose special services are

secured for this purpose Former subscribers to the Review will not need to be told of the fairness with which the listing of new compositions was conducted, and we can only give renewed assurance that such fairness will be continued. Our aim will be to make the Review the most efficient and reliable record of desirable novelties that can be had. Extended reviews will be made only of large works of importance The Review will be issued monthly at least ten months in the year and we have fixed the yearly subscrip-

tion price at fifty cents The reappearance of the Review will make further publication of our Bulletin unnecessary and that will therefore be discontinued.

To do this work thoroughly and conscientiously requires an enormous amount of time and labor and it is therefore hoped we will receive liberal support in promoting a publica tion of this nature. We will appreciate every effort that is made in our behalf towards securing new sub-

scribers. Yours very truly, CLAYTON F. SUMMY CO. 120 Wahash Ave., . . Chicago



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### THE ETUDE

vibrate. With him music was law and a part of his being. Composition was a necessary adjunct to his daily routine, as not sake to secure case to him. Schurtzer and the total secure case and the secure case and the secure case and the secure case and the secure cerning this master.)

cerning this master.)

TSCHAINOWSKY, Peter Iljitsch; born December 25, 1840, at Wetkinsk, Wiatka; died November 5, 1850, at St. Petersburg, Thought by many to be the greatest of all mine the peter of the search o sist of fen operas, a lyrical drama, three ballets, symphonies, symphonies, ore chestral ulites, overtures, an amazing number of songe, instrumental and chamber compositions, and all bearing a peculiar and fascinating hearty—highly unassemitively poetle, yet punculous, and an experimental properties, and the properties of the properti never be sought out, but his influence upon musical history is indelible.

RUBINSTEIN, Anton (von); horu November 28, 1830, near Balta (Podolia); died November 20, 1894, at Peterhof. One of the greatavienner 20, 1838, at Peternol. Une of the great-est of all plano virtuosi and a very prolife com-poser of orchestral and instrumental works. At the age of ten Rubinstein appeared in public con-cert at Paris, where his talent was instantly recog-nized and admired. Liszt then advised him to complete his studies in Germany. Rubinstein now traveled through Holland Fauland. Scandingsicomplete his studies in Germany. Rubinstein now raveled through Holland, England, Scandinavia, and Germany, giving concerts, and returned to Moscow in 1843. A year later he was in Berlin studying composition under Dehn. Soon after he composed four Russian operations. At the age of twenty-four he was again in Berlin, and for a time lived in a garret, where his leisure was principally spent in composing with savage fury and, the Balza, funding solace from hunger in his ideals. In 1856 he as court pinnist and concert in the composition of the same principally spent in composing with savage fury and ideals. In 1856 he as court pinnist and concert in the composition of the same principal of the same America, arousing everywhere the greatest en-thusiasm. His influence was ever for the good, and his playing rarely failed in arousing an in-centive in other musicians.

HUMMEI, Johann Neponuk; born November 14, 1778, at Presshurg; died Oetober 17, 1877, at Weiner. An erstate genius, an eminent point and point and point and point and point and lightly than the large number of his compositions, and the value of some of them would seem to indicate. Hummel studied under Mozart for two years in Versan, and from 188 to 1793 made converse in Versan, and from 188 to 1793 made converse in Versan, and from 188 to 1793 made converse in Versan, and from 188 to 1793 made converse in Versan, and from 188 to 1793 made converse in Versan, and from 188 to 1793 made converse in Versan, and from 188 to 1793 made converse in Versan, and from 188 to 1793 made converse in Versan and cert tours as far as Denmark and England. From 1804 to 1811 he occupied Haydn's place (the latter being then infirm) as capellmeister to Esterhazy, oeing then innrm) as capelimeister to Esterhazy, after which he lived a more or less secluded life after which he lived a more or less secluded life nutil called to Stuttgart in 1816 as court capell-meister, which post he exchanged with a similar one at Weimar in 1819. His life thereafter was one of almost constant travel, and it would seem that his compositions, though hrilliant, imbibed therefrom a certain spirit of restlessness. He is to-day known principally through his third, fourth, and sixth piano concertos, and the "Bagatelles." In all, Hnmmel wrote one hunared and twenty-

PADEREWSKI, Ignace Johann; born November 6,
Leschetitsky 1899, at Pedolien; atndied with
Leschetitsky 1899, at Pedolien; atndied with
the Warsen van Professor of the Pianoforte atthe Warsen of the Control of the Control
certized extensively in America and EuropePaderewski is a very distinguished planiat, and
the opera upon which he is now working is said
to be full of original beauties.

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